New Diaspora: Carving a Space Beyond

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Undertaking from the Candidate

I, Devyani Agrawal, have carried out an in-depth and extensive study of diaspora in the present thesis entitled *New Diaspora: Carving a Space Beyond.* The work focuses on the new diaspora encircles the process of human migration as an experience and expression of exploring a broader horizon of space and identity, diasporic double consciousness, the existing uncertainties, and the changing perception of the world engaged in the fiction of two writers. The thesis contains my own research work.

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Candidate's Declaration

I, Devyani Agrawal, certify that the work embodied in this Post- doctoral thesis is my own bonafide work carried out by me under the supervision of Dr. Neeta Sharma from August 2017 to August 2020 at Mar Ivanios College (Autonomous). The matter embodied in this Post- doctoral thesis has not been submitted for the award of any other Degree/Diploma.

I declare that I have faithfully acknowledged, given credit to and referred to the research workers whenever their works have been cited in the text and the body of the thesis. I further certify that I have not willfully lifted up some other's work, para, texts, data, results, etc. reported in the journals, books, magazines, reports, dissertations, theses, etc., or available at websites and included them in this Postdoctoral thesis and cited as my own work.

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This is to certify that the above statement made by the candidate is correct to the best of my knowledge.

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Dedicated

to

my parents

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Preface

We have often interpreted diaspora in broader terms of literature written by immigrants revolving around the diasporic motifs of nostalgia, past and memory, home and belonging, seeking identity and nationality. The journey takes us further to a discourse of preserving ethnicity while converting into a cosmopolitan being. This tug of war between global versus local is not new, but it has new perspectives with the arrival of new writers and contexts. With the main keyword of the time that is globalization, an outlook about diaspora has undergone a sea change over the many years, relating the notion of the diaspora with fast pace technology, migratory patterns, and international events that severely impacted upon it in terms of loss and gain. Diaspora has a legacy of displacement. It has travelled a distance from the longing for the 'roots' to the confession and agreement to the fact that migration is a permanent state today. Hence, the new diaspora encircles the process and idea of human migration as an experience and expression of exploring a broader horizon of space and identity, diasporic double consciousness, the existing uncertainties, and the changing perception of the world.

Like many historical events, the recent tragedy of 9/11 rechallenges the world peace with the troubling questions of dividing the world with a 'iron curtain', remapping the geopolitical sense of belonging and the issue of citizenship. It also gives a blow to a plethora of doubts about them, for instance, unamicable relations, and the suspicious identity of immigrants. Hari Kunzru and Mohsin Hamid being representative diasporic novelists of South Asia, question upon the malfunctioning cosmopolitanism of the West that identifies immigrants as an 'other' especially after the 9/11 incident. The select works of these authors: *The Impressionist* (2003), and *Transmission* (2005), by Hari Kunzru and *The Reluctant Fundamentalist* (2007) and *Exit West* (2017) by Mohsin Hamid, depict that post 9/11 consequences shake their foundation of faith in coexistence, though, these authors always wish to restore it. Their fiction carries glimpses of the lived human experiences.

Chapter One, “Remapping the New Diaspora: Rethinking Transnationalism,” formally introduces a comprehensive research argument regarding the new phase of diaspora. It is significantly visible after the 1990s and flourished in the twenty-first century with a metaphor that designates human identity being in flux. The chapter begins with briefly defining diaspora within the historical- social context and discusses the position of South Asian diaspora in the pre and post-colonial period. In chapter two, “Portraying a Myth of Cosmopolitan Space in Hari Kunzru’s Select Novels,” the discussion draws attention on the new aspect of the diaspora with cosmopolitan elements underlining certain flaws with the theory and gives a blow to contemporary hot button issues. Such topics involve the current debate on illegal and legal migrants and their clash with natives. Chapter Three, “Shrinking the Space for ‘Other’: Reflections in Mohsin Hamid’s Works,” relates to the tragedy of 9/11 and the repercussions in the context of non-western immigrants in the western lands. The above novels are exemplar to survey the discrimination faced by the non-American character of the narrative, which is typically identified as a radical because of his Muslim origin. The next chapter four “Diaspora at the Crossroad: Coexistence and Precarity” primarily foregrounds the confusions and contradictions observed in the understanding of the new diaspora in these works, laid on the foundation of the idea of cosmopolitanism and post 9/11 consequences which by and large changed the perception of the world. It also interrogates the validity of the diaspora in the context of post-colonial justice.

Taking together the given chapters, I proceed to the core understanding and findings of the research in terms of the closure. Chapter five, “Remapping the New Diaspora,” traces the reimagination of diaspora, including the challenging voices. Thus, this ‘new’ diaspora does not seek a fixed abode anywhere and marks the ‘new’ feature of diaspora writings. The thesis is an attempt to redefine the diaspora writings in the new century.

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Dr. Devyani Agrawal

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List of Abbreviations

Exit West	*EW*
The Impressionist	*Impr*
Transmission	*Trans*
The Reluctant Fundamentalist	*TRF*

Chapter 1

Introduction- Remapping the New Diaspora: Rethinking Transnationalism

Diaspora is an expression of experiences and realization of migrants regarding the loss and regaining of their identity and developing a rapport with their homeland. There are several dimensions to deal with notions like displacement, nostalgia, identity quest, sense of belonging with places, people and culture, the representation of the lives of the diasporic communities, and their negotiation in a foreign land. It also explores how the memory makes them home sick with a yearning to return to homelands and how diasporic people struggle to retain their diasporic identities, national culture, and food habits in th**e** new lands. It is exploring the relationship between people and the homeland. The diasporic literature examines writers and the themes of their writings to relate them with new English literature on how their writings involve the search for identity, nostalgia, and relationships apart from re-rooting, uprooting, and absorbing into the multicultural framework. As one considers this convention, diaspora is read in terms of literature written by immigrants revolving around the diasporic ethics of nostalgia, past and memory, home and belonging, seeking identity and nationality.

Deliberations on diaspora are primarily related to the consequence of migration, and therefore it is significant to discuss it briefly in this context. All humans have been moving from one place to another since the beginning of human civilization. However, each of such movement or every migration is not labelled as a diaspora. Here occurs a fundamental question regarding what differentiates diaspora from an ordinary act of migration? As we have a full account of diaspora before us, which can be classified and categorized historically, religiously, and politically, one thing is sure that every migration might not be designated

diaspora, but every diaspora must involve migration. Fundamentally, diaspora is an experience of displacement from the homeland, and because of that, a discourse on identity and home initiates. “the context of majority-minority power struggle is new embracing diasporan discourse as an alternative” (Butler 190).

Moreover, this informs that the essential meaning of diaspora is changing in the twenty-first century. New studies on population movement in the twentieth-century use terms such as immigrants, expatriate, displaced population, ethnic and religious minorities to talk of the different groups of migrants in contemporary society. With a changing global perspective, it is essential to observe why and how the diaspora is read as transnationalism. The journey takes us further to a discourse of preserving ethnicity while converting into a cosmopolitan being. This tug of war between global versus local is not new, but it has new perspectives with the arrival of new writers and contexts. This study is an attempt to emphasize the newly emerging phase of diaspora and marking its ‘newness’ in terms of themes and treatment given to the select novels in the wake of the transnational era of migrants. South Asian diaspora writings have moved from the traditional pattern of discussing marriage, family ties, identity, home, and nostalgia to the multiplicity of identity and belonging. A subtle attempt is made to differentiate between the old and the new diaspora, and this serves as a background to this study. The issue of diaspora straight away evokes the fundamental question of origin and location. Why do people migrate? What causes human displacement? What roads have they travelled? Is there an end to this journey? These are simple yet pertinent questions. The actual and assumed worlds of all migrants overlap yet mark a separate space. Any academic study of diaspora may disregard the subtle distinctions between the concept of new and old diaspora. Some theorists like Cohen tend to use synonyms like transnational, late diaspora, evolving diaspora, and all to make the subtle categories. I want to put forward the subtle distinction between the concept of the new and old diaspora, which may look irrelevant and

even undesirable at the beginning. However, I would argue in this thesis that there is and must be a subtle distinction which may sometimes be confusing and hazy, yet helps us to understand our transnational movements with new fresh understanding.

Etymologically the word diaspora has come from the Septuagint Bible (a Greek Version of Hebrew Bible) made for Greek-speaking Jews. It means "diaspeirein, from "dia= across" and "speirein = scatter, refers to Jewish people's centuries back mass migration; hence it is an ancient historical term. In the contemporary context, the word designates a meaning about people who leave native land and travel to foreign lands to live. Defining characteristics of diaspora, according to William Safran, are: "dispersal, collective memory, alienation, respect and longing for homeland, belief in its restoration and self- definition in terms of the homeland" (83-4). Reflecting over Safran's list, Robin Cohen emphasizes a critical aspect when, "a group not living in its homeland has the option of choosing between return and making a permanent home in diaspora" (Cohen, "Diasporas" 515). In the process of diasporaization, patterns change, and so it is changing the perception of diaspora. The old framework cannot be correctly applied, and the diaspora has been variously defined because it is continually taking shape. According to Walker Connor, "Diaspora is the segment of people living outside the homeland" (Connor 1-8). In Connor's definition, one does not get the idea of travelling across the national boundaries. Robin Cohen does not consider it exploitation when people move from homelands in the desire of a more exceptional standard of life. Steven Vertovec clears the picture a little further, saying, "diaspora is any population which is considered de-territorialized or transnational" (277). Vertovec is giving a very different definition which talks about a diaspora that crosses national borders and gains an identity of transnational. Then a question occurs that who is diaspora, and who is not? If an individual or a migrant group is away from homeland and the quest for identity concerning the host nation is persistent in them, then somewhere they are part of a diaspora.

Before proceeding on this issue, it is necessary to understand the process and patterns of diaspora formation. As we said, Diaspora has firm roots in history, and classification is arranged for the readers' convenience. It can be divided into four major categories: Entrepreneurial that refers to trade diaspora such as Indian, Chinese, and Lebanese diasporas in the past. Jewish, Greek, and Armenian diasporas fall in the category of religious; the Palestinian diaspora holds the Political pole because an external power controlled the homeland and the diaspora population is the formation of the nation. Black diaspora is similar to the racial and cultural pole. Going deep into the history of the South Asian diaspora unfolds many truths. The first wave of the diaspora is related to slavery, the second phase with the migration of formerly colonized citizens in the desire of means of support, and the third stage connects to a reaction to the developmental crisis in the post-colonial nations.

The formal beginning of immigration into Britain is counted from the entry of a German cruise boat called Empire Windrush. In 1948, the boat reached at Tilbury Docks in London with 492 Jamaicans. With this started a continuous process of transmission of people across the world. Initially, people were transported to the British Commonwealth as agreement labourers. South Asian diaspora has a history of manual workers, transported from one colonized country to the other, sent by the colonizers. They were the labourers on work agreement who always desired to return, though it was a far possible dream. Those “Girmitias,” as the term is used by Giriraj Kishor for labourers on work agreement, in rubber, sugar, and tea plantation throughout the world, especially in locations like the Caribbean, Tanzania, Fiji, Burma, Malaya, and Mauritius islands. They are identified as a connected community as they share a past of belonging, especially with the period before India’s partition and freedom from the Raj. For that reason, all the Muslims seem to stand on the same platform of the issue though they belong to different nations like Pakistan, Bangladesh, India, and Sri Lanka.

Similarly, Bangladeshi and West- Bengali people become one in the context of language. The same condition is with Urdu or Hindi speaking batch in the Subcontinent. Thus, these are some aspects that link South-Asian diaspora and shape them. After the announcement of the end of the British Raj, several labourers returned to native lands, but a considerable number stayed in the British land. These people shape the beginning of the early South Asian diaspora. In some cases, citizenship was given by the British Govt to some of the groups like labourers in the Caribbean Islands.

Vijay Mishra says that there are 'old' and 'new' diasporas. Old diasporas consist of the people who migrated to British, French, and Dutch colonies in the time of the nineteenth century and the first few decades of the twentieth-century as indentured labourers. Their descendants still blow up a spirit of Indian cultural links in their hearts and seek a connection with their ancestral land. They nurture their idea of India with the memory they receive in inheritance. They create their little India in those colonies or 'imaginary Homelands' as Rushdie says. However, most of them do not have regular contact with the motherland.

On the other hand, Mishra says that the new diasporas are late capital diasporas. Mostly they move to study to do business and various kinds of jobs. Most of them keep in touch with India and encourage being united. The people who moved to foreign lands post-independence did so consciously to get better jobs or to study and thus improve their prospect. So, they visit their homelands, be in contact with family, and embrace both new and old culture, which the earlier group could not afford. The memory of home lies in the diasporic consciousness expresses nostalgia, and the construction of little India to fill the void. Construction of temples in host lands to maintain religious identity helps them to recreate native feelings. Another carrier of identity is the tradition of food habits and ethnic cuisine.

Vijay Mishra recounts the concept of the diasporic imaginary as follows, “I used to refer to any ethnic enclave in a nation-state that defines itself, consciously or unconsciously, or because of the political self-interest of a racialized nation-state as a group that lives in displacement.” (Mishra 6) The quest for home, as described by Rushdie in his signature essay, is a constant search for self-identity. What Mishra interprets it is like a group that has moved from one nation to another and come in contact with other migrant groups, probably from the same region, and they create a kind of home atmosphere far away in that land, hence, the imaginary homeland.

In 1947, British India was divided, and Pakistan, as a nation, emerged that stated inrush of the emigrants from the Indian Subcontinent to Great Britain. The partition of India was such an influential factor that forced hundreds and thousands of people to flee. Besides, migration to England became convenient due to the British policy of allowing entry of the immigrants from former colonies. A rise in the migration was noticed in the 1960s when voluntary skilled migrant workers began migrating to the UK and the US in the hope of betterment of life. Though there were immigrants from all over the globe, the number of South Asian migrants was remarkable. The majority of South Asian immigrants migrated to the Northern-most countries of America and England for a better life and work prospects.

On the contrary, the uneducated and underprivileged migrants moved to the Arabian Gulf Countries. Therefore, South Asian Diaspora is diversified. A multitude of South Asian migrants reached Britain that encouraged the 1968 immigration Act. According to it, even those immigrants are accepted who did not have a parent or grandparent in Britain. South Asian diaspora is the world’s globally known largest diasporas, and people from the Indian sub-continent, especially Indians, have made a home in all parts of the world, but a large number is based in Canada, USA, UK, Middle East, and the Caribbean Islands. These migrants are pursuing high paid jobs in the settler’s land. It has become more noticeable after

the explosion of the IT industry. A large number of professionals, including engineers and educationists, are moving every year to get settled in the US or Canada. However, a downturn is also visible in the craze for the shift to foreign lands. September 11, 2001, deadly attacks in New York City have called forth a mental agony and has erased the charm partially, but the attraction for western lands persists. The United States has been considered a built of immigrants because British encroachment to the country drove out the native Americans. Appadurai calls it. “diasporic switching point” (Appadurai 14).

There are many differences in nations, cultures, and societies regarding diaspora. In Britain, South Asians were considered outsiders in the beginning. There were racial assaults on South Asians in Britain in comparison to America. Therefore, the US has proved a much more friendly location. The US immigration and naturalization act passed in 1965, mushroomed emigration from the developing countries to the Northern American countries. However, a change can be noticed in the policies and attitudes of both the nations who stand powerful economies and dominant societies in the world.

On behalf of the colonial past, initially, the South Asians were received into British society. However, the 1962 immigration act constrained entry into Britain, even to those who had work permits. In 1965, The quota system for a work permit was also found, and the system strained further immigration. The right of entry of British passport holders was dismissed by the 1968 immigration Act, and it was allowed only when a minimum one parent or grandparent of the aspirant was born in Britain. The immigration Act 1971 ended all ‘primary immigration.’

On the other hand, in America, the situation was altogether different. During the 1990s to 2000, it was the period of the most substantial immigration from South Asia to the US, and the US became the next destination after the UK’s incipience of closing doors for

migrants. South Asians had to settle in big cities for their multicultural ambience and also carefully distinguish themselves not to be mingled in Black diaspora identities. They had a dual challenge to bear with assimilation to native land and distancing with other diasporic groups settled in the land.

Diaspora community from South Asia in Britain formulated organizations and groups for joint gathering. These socio-cultural associations emerged with political importance. The famous diasporic critic, Susan Koshy, perceives assimilation of the South Asian diasporic group into various trends and forces of the other cultures as well. She observes:

> South Asian played a critical role in indigenizing white-settler claims to national membership in the absence of autochthonous rights and in naturalizing diverse discourses of black, Creole, and indigenous nationalism. Thus, the South Asian diaspora offers a powerful heuristic for identifying the interplay of local contexts and global structural forces in producing the social exclusion of religious and cultural minorities in modernity. It thereby allows us to access a global history of race, citizenship, and labour during a period of capitalist expansion when the very meaning of these categories was being invented. (Koshy 4).

The diaspora of South Asian countries is a mixture of separate ethnic histories and practices. It also bears some conflicts in the name of diversity, linguistic or religious differences. The immigrants identify themselves in "South Asian terms but also relate to other contexts. They undergo a negotiation process in day to day life. The Sikh community faced an objection on wearing a turban; Muslim women were questioned for wearing a veil (burkha). The Pakistanis were usually mentioned as foul-smelling; the Bangladeshi's were known to be mysterious as living in packed rooms.

In comparison to the UK, South Asians enjoy a comfortable stay of identity in the US because there is less attack on their immigrant identity. The largest number of South Asians is from the four most prominent countries of the zone. India, Pakistan, Bangladesh, and Sri Lanka. By the year 2000, India was considered the largest diaspora, and the successors were Pakistan and Bangladesh is, jointly contributing 4% of the total population of their country. The UN report said "India was the leading country of origin of international migrants in 2019 with a 17.5 million strong diaspora" (*The Economic Times*). These expatriates settled in fixed zones in Britain, which also figured out their skill-oriented settlement. For instance, Pakistanis settled in the textile area, Bangladeshi unskilled labourers mostly settled in the suburbs of London.

Diaspora communities gradually intervened in the political scenario of the host land and manoeuvered the lives of the homeland community. It influenced the investment sector. Being refugees, the third world immigrants could not hold an authoritative share in the host land. It might be a situation with every country universally engaged in power relations. In India, Rohingyas in North East or Sri Lankan refugees in Tamil Nadu are the recent examples that provoke a nation to redefine its political borders.

Early South Asian Diaspora Reflections

South Asian diaspora writings keep a record of around 250 years in Britain with a backdrop of 400 years of migration history. The early writings by the people of the Indian Subcontinent were primarily nonfictional, and compilation works in terms of travelogue and memoir. There were either the intellectuals of the eighteenth century as Mirza Itesa Modeen, Mir Muhammed Hussain, Abu Taib Khan, and others or elite class of the nineteenth century educated in the West, as G. P. Pillai, B.M. Malabari, and many others. Another groundbreaking work on the history of "Asian in Britain" is by Rozina Visram informs about

the colonial era, roughly from 1886 to 1911, when travel narratives in English by Indian visitors were written for newspapers or magazines. These writings presented "impressions of Britain, London, the chief city of the empire and by extension of the empire itself." (Visram, Asian, 105-6)

Other scholars were working differently as Noor-Unnisa-Inayat Khan compiled the Indian legends of *Jatak Kathas* (Jatak Tales), Ananda Coomaraswamy's committed work on Indian art and sculpture, and Savitri Chowdhury's notes on Indian Cooking. By this, they contributed their ancient Asian knowledge to the foreign lands. Many Muslim writers offered their travel narratives as a first-hand picture of the Western land and society. To name but a few, Mirza Ali Talib Khan's *The Travel of Mirza Abu Talib Khan in Asia, Africa, and Europe* (1810), Mirza Itesa Modeen's *Excellent Intelligence Concerning Europe* (1827) are stories of their journey and perspectives.

Another noted group of explorers occurred during the mid-nineteenth century to the early twentieth century. *Diary of an Overland Journey from Bombay to England* (1840) by Marine Engineer Ardaseer Cursetjee, *Journey of a Residence of Two Years and a Half in Great Britain* (1841) by the two shipbuilders Nowrojee and Merwarjee, *Diary of the Late Rajah of Kolhapur During his Visit to Europe* (1872) edited by EW West, *Four Years in English University* (1843) by S. Sattianandhan, *The English Diary of an Indian Student* (1903) by Rahal Das and many other works likewise exhibit that memoir writing by South Asians was a fashion during the colonial period. By and large, these works narrate an adventurous experience in the West as a 'wonder' site and describe the two-way process of acknowledgment by the West and assimilation in the West.

Known as one of the pioneers of the Indian Renaissance of English writings is Mulk Raj Anand. He has to his credit the books were written and published in Britain like *Across*

the Black Waters (1940), the *Untouchables* (1935), *Letters on India* (1940), and *Lascar Writes Home* (1940). Cornelia Sorabji, an Indian-origin in Britain, was the first woman ever to study law at a British University in 1889. Her work *Between the Twilights* (1908) and the *Purdanashin* (1917) reveals her personality as a social reformer who works for feminist issues. Her autobiographical works *India Calling* (1934) and *India Recalled* (1930), are also noted.

Diaspora to transnationalism

Diaspora and transnationalism have fuzzy boundaries: they are interchangeably used and often overlap and make a darkened understanding. Still, to get them into a frame, diaspora is referred to people who migrated to other lands, and the term since its first use is employed to invoke and support group identities, projection of ethnic minorities living in another state. We study how diasporas are constituted out of the migratory experience. A Diaspora centres upon 'Home' and Homeland, the belonging and exile, where the sense of loss is continuously attached. Primarily the theory of diaspora indicates the historical experiences of Jews and Americans, and it is used to refer to religious minority groups in Europe afterwards. Since the late 1970s, the diaspora has experienced a real interpretation. It is caused by a voluntary departure from the home country and not maintaining 'Home' as a fixed place. The old version of diaspora refers to forced dispersal as a cause of migration-rooted in the experience of Jews, but newer notions of diaspora refer to other kinds of migration, such as the Chinese trade diaspora or labour migrations.

The second characteristic holds a talk about cross border experiences of the homeland that have mostly been harsh and heartbreaking when it comes to settling in a foreign land. The older notion implies a desire to return to an imagined Homeland though the return is not possible and remains only a utopian idea. The new diaspora changes the discourse. New

diaspora refers to be in connection with the homeland instead of return. As they accept that return is not possible, and all mobile persons are trans-nations and concerned about the incorporation of migrants into the foreign land. The older notion of diaspora implies that cultural, social, and political boundaries are maintained by both migrant minority and dominant majority. The new notion of diaspora emphasizes cultural hybridity.

Transnationalism refers to the modern migration processes after the 1990s that cross international borders. Transnationalism can be studied under the impact of globalization that focuses on issues of mobility and network. Globalization is the connection between different parts of the world to increase trade and benefit the economy, and as a result of that movement of people, information and cultures also progressed. It is to read how the boundaries of the diaspora have stretched and changed. Arjun Appadurai explained globalization. In his view, globalization has led to a borderless economy that has brought in massive changes. Though the world seems borderless now, it is far from being homogenous or united. Appadurai holds that when money, people, and culture "flow" or get exchanged in this globalized world, it results in a "Disjuncture." He continues to say, "There has been some disjuncture between the flows of these things, but the sheer speed, scale, and volume of each of these flows is now so great that the disjuncture has become central to the politics of global culture" (Appadurai 301). Disjuncture means disjoined in nature, lacking in harmony. So, what Appadurai means is that even when there are growing interrelationship and interdependence between various elements in the globalized world, there is also an increasing disjuncture between them. He discusses it in his famous work, the essay titled "Disjuncture and Difference in the Global Cultural Economy," published in 1990. However, "other critics like Vijay Mishra and Lily Cho believe that diaspora should not necessarily mean transnationalism because crossing national borders does not necessarily define diasporic subjectivity" (qtd. in Kaur 1). Therefore, incorporating both the opinions, the present thesis understands the term diaspora

as the relocation of people across borders in which some may experience pangs of homesickness, and others may accept migration as a new reality of transnational space.

Similarities and Differences Between the Two

Diaspora and transnationalism both are flexible terms, and both terms shape the same ground. Diaspora studies have moved beyond the traditional concern of roots and 'homing desire.' Both terms can be applied effectively to the various human movements in the modern world. Every time one needs to investigate the making and remaking of diasporas. In the contemporary world, diasporas are always under construction; hence "New Diaspora" forms a discussion in progress. However, A difference can be noticed in various dimensions. Diasporas have historically been linked with the notion of forced displacement, victimization, and alienation, whereas migrants flow towards the West post-1990s, highlights transnational practices of the diaspora. Diaspora perspectives typically centre upon the connection between Homeland and displaced people in countries of settlement. It emphasizes the cultural distinctiveness listing religious, ethnic, and national groups and communities that refers to a distinct land of origin and a set of receiving countries.

Transnational studies from a new perspective show rootedness of identity in other flow of ideas and goods. In the contemporary world, people have frequently been flowing between different places. It can be said that the criteria of discussing diaspora are changing in day to day language, and similarly, the meaning of diaspora has been stretched in different directions, especially in the last few years. The new conditions include a selection of the desired place, identity awareness, social network, and space, immigrant policies in the host country, and others.

In 1990, another idea emerged in an academic discourse called the transnational community. Genealogy of generations indicates some unique characteristics of diaspora: The first generation that was born and had lived in the land of origin had a privileged national scale of the home country, and they struggle for roots in the host country. The second generation had a privileged local and national scale of host countries, and the third generation remains in search of origin while sustaining on the previous factors. Therefore, diaspora refers to a community that preserves its native or original culture through memory, and they transmit their identity from generation to generation.

Identities are always contextual. In a diaspora, identity tries to re-create; remodel it to reproduce it. New identities are created but in a more complicated fashion. There are misperceptions about diaspora identities. As compared with transnationalism, such rupture does not come about, nor is there a necessity to be re-rooted somewhere in the land of migration. It suggests corresponding lives in two or more nations with the fact of having always been there. A close association with the place contributes to Identity formation. For example, there are many families where one person from the family is working out of the homeland. He spends his full life in another country, keeps visiting the homeland but has never been a full return. A careful observation of the current practices of human migration across the national borders helps to understand transnationalism. Such studies lead us to identify the diverse types of transnational social spaces generated by migrants. For example, the movement of people impose changes in the existing cities in the context of the building of identities, differences, otherness, and the construction of the home. The image of a modern city supports the hypothesis of an all-inclusive city. Migrants transform cities over time. Migrant's experiences in urban settlements, neighbourhood boarding houses, shops, hotels, and mass transit are part of public space. This physical movement of people in transnational

spaces, exchange of representation, ideas, goods, and services has an importance in the reproduction of new identity in terms of developing social relations.

Different thinkers have addressed these concepts of Diaspora and Transnationalism in line with global migration. A recent collection of essays titled *A Companion to Diaspora and Transnationalism* views the two words as "two key concepts to organize our understanding of the nation, identity and globalization in today's world" (Quayson and Daswani 1). Thus, diaspora and transnationalism can be understood together as well as in opposition to each other. It is further explained that "Taken together, the concept of diaspora and transnationalism promises a broad understanding of all the forms and implications that derive from the vast movements of populations, ideas, technologies, images and financial networks that have come to shape the world we live in today" (Quayson and Daswani 1). The keywords of this domain are home, homeland society, culture, ethnicity, space, nation, nostalgia, border, alienation, and representation that all are related to one another. It seems the discussion revolves around the above master words; therefore, there is a variety of perspectives involved in the process of understanding it. But not all dispersion of people forms diasporas. In some conditions, diaspora appears from the dissemination of people. These are related to the response of the homeland and host land nations, class division, and conflict within the given diaspora, which does not settle in one place. A frequent change in location has shaped the new diaspora to no small extent. According to Takeyuki Tsuda:

> the circulation of diasporas between places of sojourn and their homelands may also come to generate different attachments to the idea of the nation either by deflating romantic notions of the national homeland and intensifying modes of identification with the past places of the journey or by conflating homeland and host nation into a new configuration of doubled nostalgia (117).

Diaspora is best understood "as the product of diaspora space involving a range of social and moral relationships that continually structure and restructure it. "For diaspora, space is inhabited not only by those who have been migrated but also by those who are represented as indigenous" (Brah 178). As a twin term to the diaspora, Transnational conversely surrounds the movement of people along with notions of citizenship, technology, diverse governance, and system of the local marketplace. Through this, the perception comes that transnationalism as a term is a recent engagement. Or, one can say that diaspora today embraces many global phenomena shaping economic and cultural realities. Critics like Avtar Brah think transnationals through the diaspora.

The umbrella term of diaspora includes several kinds of displaced persons such as immigrants, exile, guest workers, refugees, chain migrants, but it is most often used interchangeably with the term migrant community in scholarly accounts. However, even though we use the two terms identically, it is essential to note some sensible changes in usage like migrants and diaspora studies approximately during the last decades. These moves prove relevant to the extent that they bridge the gap between the twin terms, and the relation between diaspora and transnationalism can be drawn. One can notice a difference in the real sense that immigrants were imagined to mingle or merge into the hosting country eventually. Conversely to the stress on borders, transnationalism assesses their porousness. If a native or host society is absorbent, it can merge the immigrants easily. Although, Werbner does not favour co-occurrence, says that "the transnational social field cannot be taken continuous and homogenous. Instead, it is ruptured to create new configuration and clustering" (5). In Arjun Appadurai's much-listed book *Modernity at Large* (1996), different scapes that include financescapes, ideoscapes, imagescapes, and netscapes suggest types of community worldwide and the consolidation of diasporic identities connected to different scapes. It helps to think freshly about immigrant lives in their interlinked global frameworks. "When tied to

demography, the concept of transnationalism, on the other hand, has grown out of the understanding that migrants do not easily substitute old homes for new ones" (Basch et al. 1994). Scholarly findings on transnationalism view that there is a network between the lives of migrants and others who stay behind.

Migrants and diaspora connection may make an impression on the host or home societies from which immigrants and parents of them have originally come. The trans-local migrants associate themselves with co-ethnic societies around the globe. No doubt, diasporas have generated a transnational network. A wide disparity in diaspora studies is observed when one compares Robin Cohen's *Global Diasporas* (2008), Stephane Dufix's *Diasporas* (2008), and Avtar Brah's *Cartographies of Diaspora* (1996). While Cohen elaborates on diaspora, Brah's works explore the crisscrossing of class, gender, race, sexuality, and ethnicity among South-Asian diasporic groups across the world. Now, Transnationalism is an opportunity to rethink the hybridities of diasporas. Humanities approach the diaspora to explain the untouchable portions of yearning for the past, remembrance, and desire to return that erases the categorization of the social studies. Both approaches are imperative (crucial and vital) for grasping an in-depth signification of diaspora. The feeling of memory and place relate with nostalgia, the interpersonal response to social identity, and a sense of cultural particularity outside the homeland, for example, name, family, photographs, specialized community journals, movies, and others. The social categories and identities related to native place, race, class, and gender are all deciding elements to get to the bottom of diasporas.

Using the term like diaspora and transnationalism challenge constraints of the nation-state. Many times, these terms blend into each other. Just like there are various means to express diasporic states; likewise, there are several modes of being transnational. Both phrases involve a lot of historical routes and lived experiences that affect human beings. A

home is now a more liberal place for reestablishing and rebuilding the networks of people and memories of kinship.

Diaspora, Transnationalism, and Contemporary Issues

As we know from history, the mass migration of the Jewish during the sixth century BC is the first instance of diaspora. A cursory reading of such an incident foregrounds the debate concerning the politics behind identity formation and border creation. The critical question of this discourse revolves around defining identity. During the Nazi rule, Jew migrants "were cast as "rootless cosmopolitans" or "inherent traitor to their countries" (Brown 69). In the absence of political loyalty to the nation and people of their communities. Resultantly, these people were depicted toxic to society and hence considered to be eliminated to encourage political and cultural unity. This is a pessimistic representation of diaspora that continues to some extent in modern thoughts—for example, suspicion on migrants, especially on the refugees.

Academicians have attempted to differentiate diaspora from transnationalism by proposing that diaspora specifically denote the transmission of religious or national groups, either in enforced or self-imposed conditions, from one place to another where these groups sustain a bond with other members and their homelands. There are four characteristics to understand it further: Cause of migration and traumatic experience of removal, a touch of collective identity upholds a corresponding belief in the desire to return to the native land, integration or not into their host countries, and the question of transborder inherited identity and a sense of liability. These parameters,

> … can include many diasporic forms of transnational identity, but in general terms, the use of transnationalism has tended of global social formations resulting from international business relations, internet social networking,

> global travel, global consumerism and other processes of globalization that operate outside and across international borders (Baubock and Faist 21).

Therefore, it is certified by many critics that the early discussions on diaspora were primarily based on the loss of homeland but now, "rather than relying on notions of fixed connections to places, identities, and cultures, we now see diasporas as continuities that are constantly negotiated and constituted" (Faist 9).

According to Thomas Faist, "transnational communities encompass diaspora, but not all transnational communities are diasporic" (21). It means, despite a feeling of collective identity and shared experience, the definition of a transnational space contrasts with the conventional understanding of diaspora because these identities are not always firmly associated with the native land.

In many ways, the line drawn between the above two blurs to the point of union and differentiation is often delicate. The two dividing concepts interpret migration and movement in the past decade. Avtar Brah's first-rate definition of diaspora as a "matrix of economic, political, and cultural interrelationships which construct the commonality between various components of a dispersed group" (Brah 196) comes up with a necessary ground to examine identity and belonging in a global world.

Transnationalism forms one of the important conceptual and logical lenses through which nations have answered to the global migration and movement of people. Taken together, one finds transnationalism and diaspora are both crucial ideas to follow how and what conditions cause people to depart, settle on foreign lands, and their homecoming. It also explains the reason behind their decisions framed by political, social, cultural, and individual processes at various degrees. The geopolitical spin in diaspora and transnationalism, as the movement of commodities, thoughts, and humans through nation-states, explores political

power play that figures migrants' association with others. Diaspora and transnationalism devote to the review of urban settlements and city lifestyle. It helps to understand the force that builds diaspora and transnationalism across space and over time.

The initial years of the 1990s are testimonials of the coming of new standards in migration studies. The successful assimilation of immigrants into the host country requires dissociation with their past. Transnational migration refers to the process by which migrants sustain multiple levels of communal relations and stay connected with their societies of origin and settlement. It also refers to their involvement in more than one place, hence called trans-migrants.

The motive of studying from a transnational perspective is to discuss the dynamics of unequally divided global power. It is the entry point of analyzing the present model of migration. Especially in its earlier formulations, the scholars formulating this paradigm linked transnational migration to the capitalist approach of globalization. The most important aspect of this conceptual transnational social field is unequal power. Power is central to it. Its emphasis on power, structures of hierarchy focus on underlying dynamics or restructuring of global capital. Studies deal with questions of migrant's; transnational belonging and identities, as well as the organizations and the institutional agencies of these ways into transnational processes of being and belonging. It refers to migrant's actual course of actions and practices of participation in transnational social fields. Ways of belonging refer to migrant's identification of themselves as transnational. The transnational migration perspective specifies the unequal power relations between different nation-states. Diaspora critics commonly write about the 'Other' notion that takes part in a major role in the diasporic discourse of identity and also interprets power hierarchies.

The immigrants have been characterized and categorized in the foreign lands as we vis a vis 'they.' The immigrants have been identified there as 'other.' Distinguishing the diaspora as 'other' vis a vis 'we.' To the Americans, Indians are the foreigner, for example. It psychologically impacts upon the South Asians' admiration of the West and their coming to Britain to enjoy the same status as the British. In return, they also frame the consciousness of the migrants, what Franz Fanon calls, "individuals without an author, without horizon, colourless, stateless, rootless…" (qtd. Braziel and Mannur 237). These are the fault lines that diaspora writings underline.

Post 9/11 Immigration Policy: Turbulent Mind Behind a Calm Exterior

Immigrants have been a problem for Europe and the US even before 9/11. "Riots in France, support for jihadism among Pakistanis in London, Islamic demands in the Scandinavian countries coupled with slow-growing economies with high unemployment did not encourage Americans to let in a mass number of mostly poor illegal immigrants" (Brady, 21). However, large-scale change can be observed in the post 9/11 American immigration policies. It appears particular about tightening border security. The US Immigration Policy in 2001 made organizational changes responding to the 9/11 terror attacks. The Homeland Security Act 2002 breaks INS on March 1, 2003, into three new agencies: (1) Custom and Border Protection, (2) Immigration and Customs Enforcement, and (3) US Citizenship and Immigration Services. It mainly monitors overseas lawful immigration and prevents the entry of invalid persons and objects. Illegal immigration to the US was the trademark of US President Donald Trump's election campaign. Trump has over and over again said that most of the illegitimate migrants are lawbreakers and have been framing the argument to support building a wall on the US-Mexico border. Trump government advocates putting limits on legal immigrants and guest worker's work visas. The H-1B Visa in the US under the Immigration and Nationality Act allows US employers to employ foreign workers initially for

three and a maximum for six years. This visa act is based on the 1990 Immigration Act signed by President George H.W. Bush. However, President Trump opposed the H-1B policy. In 2017, Trump imposed a travel ban on six Muslim countries, which extended to thirteen in 2020. He also came up with a 'zero tolerance' policy to allow the detain of anyone found trespassing the border, which made refugees' entry challenging. In Trump's State of the Union Address on January 30, 2018, he showed his concern for the American families by introducing an immigration reform package. The significant points are: "a path to citizenship for dreamers, increased border security, end the diversity visa lottery, and restriction on family immigration" (Nakamura). These salient aspects support his campaign slogan to 'Buy American, Hire American,' which indicates his concern for growing unemployment and insecurity in the nation. American Immigration policy is once again revised recently by the Trump government. They agreed on the RAISE Act, which approves to reduce the number of legal immigrants to the US by 50% by dividing the number of the green card issued. The Act is brought amidst COVID-19 signed by President Trump. "One of the most criticized policies is the so-called "Muslim ban" to prohibit immigrants from Yemen, Iran, Libya, Syria, Somalia, North Korea, and Venezuela" (Wojcik) to prevent any fear of terrorism because these countries as associated with terrorism. Hence, it becomes crucial to understand the turbulent mind behind a calm exterior.

European Countries like France, Germany, and the UK have also realized that they are becoming countries with a large population of residents as immigrants. The debate on immigration issues is focused on economic and social security. The European Union has various migration policies, but it has the following goals to achieve, quite similar to the US immigration reform policy: limiting illegal migration, increasing return, providing humanitarian help to refugees without compromising on internal security, and encouraging skilled immigrants to contribute to the economy. However, the UK officially withdrew from

the EU on 31 January 2020 after the Brexit movement demanding a more rational immigration policy. M. Godwin states. “a majority of citizens in 10 EU nations polled by Chatham House in 2017 were in favour of reducing migration from Muslim countries” (Godwin). Thus, the US and EU have almost the same stand on limiting contemporary immigration.

A Review of Diasporic Literature

The term diasporic literature is used to define the works written by authors who lived outside of their native land. It is also defined by its content regardless of the place of writing. It discusses the themes of a stream of consciousness, magical realism, immigrants, alienation, adaptability of a new country and culture. The various themes are experimental techniques, including indigenous language and narrative forms. Indian diasporic writers use narrative folk form. They have written about the problems of poverty, caste, and lousy sanitation in India, which are very close to literature such as V.S. Naipaul. Probably, they found it easier to write about the ills of society because being at a distance gives them objectivity that is required. For example, someone living in India talking about difficulties is embarrassing at certain times because they are part of their routine. However, looking at the homeland from a distance provides them with an objective perspective to be able to analyze or justify the situation’s economic and social drawbacks. These downsides are with every society, but the Indian diaspora did not shy to speak about Indian glory as well as it’s pitfalls.

In the post-colonial context, the South Asian writings occupy a prominent place in contemporary literature. Novelists from the Indian Subcontinent offer a vast range of themes and techniques in their writings and profoundly voice their diasporic sensibility. Writers like V.S. Naipaul, Kiran Desai, Bapsi Sidhwa, Hanif Kureishi, Micahel Ondaatje, Monika Ali, Shyam Selvadurai, Salman Rushdie, Rohinton Mistry, Amitav Ghosh, Khaled Hosseini,

Bharti Mukherji, Jhumpa Lahiri, Arvind Adiga are internationally known and set a tradition of new diaspora.

V. S. Naipaul to make a significant remark that "Most of the 49 imaginative writers discovered themselves and their world through their works" (*REP* 21). In *A House for Mr Biswas* (1961), *Area of Darkness* (1964), *The Mimic Men* (1967), and other novels, his consciousness reveals his personal experience as a displaced and exile person. Pakistani writer Bapsi Sidhwa has works like *The Bride* (1983) *Ice-Candy Man* (1988), *The Middleman and Other Stories* (1988), *Jasmine* (1989), and *An American Brat* (1994) to her credit. With a strong sense of belonging, her novels possess a cosmopolitan appeal to adapt to a new culture. Vikram Seth's novels *Mappings* (1980), *The Golden Gate* (1986), and *An Equal Music* (1999) have portrayed as their subjects exclusively the lives of Americans and Europeans, respectively.

Rushdie's diasporic expression reflects suspiciously upon history in his *Midnight's Children* (1981), Shame (1993 and *East, West* (1994). Jhumpa Lahiri thinks upon the question of identity. In her novels, like *The Namesake* (2003), *Unaccustomed Earth* (2008), and *The Low Land* (2013), characters try to create a new self. British Indian novelist Hanif Kureishi's best-known novels, *My Beautiful Launderette* (1985) and *The Buddha of Surburbia* (1990), question the concept of home and return. Sri Lankan novel Chinaman (2012) by Karunatilaka uses cricket "as a device to write about Srilankan society" (Dhawan and Mehta 12). In his masterwork *Sri Lanka's Modern English Literature* (1994), Wilfrid Jayasuriya discusses the ancient culture of Sinhalese, which has been an inclusive process of accommodating Buddhist, Hinduism, and Christians with a modern colonial legacy of the Portuguese, The Dutch, and The British. The English Language is being spoken as fluently as

their mother tongue. Diasporic writers have been writing travels and autobiographical novels, drama, poetry, and short stories.

The New diaspora is a renewed interest in literary works that mostly dominated the diasporic literary theory at the beginning of the twenty-first century. Consequently, the new literature on diaspora is the subject of ethnic plurality and hybridity as well as literary negotiations of colonization and decolonization, diaspora, and social inequality. The new diasporas, on the one hand, have gifts of the movability and staying connected with the homeland communities; on the other hand, they suggest discrimination experienced by refugees or similar diasporic populations. They may not necessarily focus on other features, but they share the fundamentals. It suggests the following dimensions of research on diaspora: logic and circumstances behind the dissemination of people, their connection with the native country, correspondence with the host country, interdependence, and affiliation within communities of diaspora and studying diaspora relatively. Thus, diaspora studies engage current academic discourses concerning migration, culture, identity, and transnationalism. Khachig Tölöyan calls it "the transnational moment as the era of diaspora." In this era, the renaming of diaspora occurred. In Tölöyan's opinion, the social space evolution expands due to the union of globalization and migration, and that can be reasonably identified as diasporas. He further explains, "rapid and major changes in discourse have both responded to and reciprocally shaped the impulse to rename various forms of dispersion and to attribute new 'diasporic' meaning and value to them" (Tölöyan 3). In the line of thought, contemporary diasporic fiction shows inclination towards featuring two significant happenings of the last decade: an ongoing IT sector boom led the migration to the West, and the 9/11 episode is responsible for a new diasporic treatment to the present discourse. Hari Kunzru and Mohsin Hamid's novels attribute to this new age theme. Pei Chen Liao expresses the uncertainty of a migrant other by writing that:

> The Post 9/11 diasporic fiction by Kunzru and Hamid acknowledges the existence of other people, cultures, and societies and create alternatives to western narcissism and American imperialism that have appeared to dominate post 9/11 mainstream political media and literary discourses. Having their novels set across the world between South Asia and West and in multiple temporalities, these novelists question the linear development of the sequentially pre 9/11 and post 9/11 stages and by exploring the repression and repercussion of 9/11, divert attention from the binary axis of time to that of power relations between terrorism and counterterrorism. They put forward the corollary of the anti-immigration movement, ethnic cleaning, and global capitalism. These diasporic writers rethink the broader meanings of 9/11 and the war on terror (154).

Boundaries of dividing the diaspora writers based on time and content are overlapping, yet, for the sake of convenience, let us discuss the diaspora writers' generation in the light of different phases of South Asian Diaspora and serving the needs of this research, 'South Asia' refers to India and Pakistan. No need to mention that India and Pakistan were one nation before the independence from British colonial rule and thus share a major part of the modern diaspora history. The first generation of diasporic writers is those who forcefully moved from India during the British Raj and settled in abroad. There were some from the indentured labourers' community or their descendants who had a conflict with their ancestral past linked with India and the contemporary identity. However, writes like V. S. Naipaul and Ved Mehta dealt with issues, for example, partition, poverty, rural-urban divide, marginalization, East-West encounter, and nostalgia for the motherland. The second generation; either the children of the first-generation writers or migrants during the middle of the twentieth century until the last decade of the same, take a departure from the precursors

and engage in exploring home and identity concerning multiculturalism. They also followed political developments—authors like Arun Joshi, Amitav Ghosh, Rohinton Mistry, Chitra Banerjee Divakaruni, Jhumpa Lahiri, Sara Suleri represent the above themes in their writings. Hamid and Kunzru join the rank of the third-generation writers like Meera Syal, Sunetra Gupta, Kiran Desai, H.M. Naqvi, Kamila Shamsie, along with others who have a legacy to embark on a new understanding of transnational lives. The third-generation writers can preferably be considered from the twenty-first century onwards with a rapid migration of IT engineers and other professionals for educational and employment purposes. The emerging writers of this new generation also represent the third stage of diaspora writings, engaging discussions on the following terms: globalization, multiculturalism, consumerism, conflicts with tradition, and existing threads of intolerance among communities. They no longer assert the purity of identity. These writers are enjoying being within the circle of the Metropolitan cities- move to London, New York, Sidney, Kolkata. They thought diaspora is now an obsolete term and popularized Transnationalism.

Transnationalism deals with the most important feature, hybridity, which is celebrated now. As in theory, the postmodern world no longer mourns over the loss of purity because there is no such purity. The globalization infused world takes a willful approach being hybrid.

That means migrating to the Western countries on high paid jobs makes the people from third world nations forget that the Europeans robbed their country, the injustice, and the atrocities were done to their country knowingly or unknowingly. It is not about diaspora guilt, the up-rootedness, and homelessness. It is a matter of privilege now.

Under the shadow of transnational trans-literature, they try to legitimize this move. Is the world not tilting towards the West? Why is the world only unilateral? People always want to go and get settled in London and other European cities alike. Nobody wants to go to

Pakistan or from London; they deny to come back to India. Cosmopolitan and Transnational literature mostly talk about cultural identities and cultural pockets, and although the world has become transnational, it has its problems. Confusion, complexity, liquidity, and indefiniteness are closely associated with the postmodern transnational, cosmopolitan world. Literature is one of the cultural practices, and it is within the capacity of the textual scope of literature that this thesis seeks the possibility to explore these contradictions.

The following factors also leave an impact: the world has become globalized, there are a marketization and sale of the third world sensibility, and there is a glamour associated mostly with literary festivals that becomes of high rate given to those writers and most important is that these writers are out of an academic job. A diaspora writer asks the cosmopolitan world that why global migration is west-centric? It is not about diaspora guilt, the up-rootedness, and homelessness. It is a matter of privilege now. The globalized world and the glamour associated with the market has crept into the literary culture as well. All these trends change the scenario to read diaspora under changed circumstances. It is important to consider the post 9/11 diaspora novels as a milestone to define the third-generation diaspora writings. It is necessary to see the issues of inter-cultural marriages, food, language, dressing, exchange, and comparison of traditions and customs, etc. that have been covered by second-generation diaspora writers. There, on the one hand, they share a sense of openness to the host country culture, which is also the place of birth in case of some, and more or less assimilated with the existing host society, but on the other hand, they also maintained a curiosity and desire to stay connected with their parental past. The challenge for the next generation diaspora writers is to take part in the identity discourse, especially after the unforgettable tragedy of world history, which is the September 11 episode. “As a part of Post-colonial and New Literatures, contemporary South Asian diasporic fiction deals with new themes like the residual of colonial history, communal violence in the subcontinent,

socio-economic inequality, migration trends, problems of refugees, environmental concerns, the conflicts between borrowed ideologies of Marxism and Capitalism, the impact of 9/11 attacks on the diasporic subjects, etc." (Kaur 1). Therefore, the entire trend of diaspora writing witnesses a shift in themes and treatment.

Upendra Nanavati opines that "the common concern in diaspora fiction are related to locations, movements, crossing borders, identities, original home and adopted homes" (qtd in Kaur 14). But taking a diverging route, the present study shows immigrant's experience in the transnational world and surface the tension beneath the calm exteriors of theory. Hence, it opens eyes to reality and draws attention to revise diaspora speculations. The New Diaspora writers manifest their relationship with the land of origin by analysing wide-ranging social issues as well. The following chapters of the dissertation discuss the two representative South Asian writers Mohsin Hamid and Hari Kunzru, and their select works to explore how their diasporic imagination incorporates the above discourse. The present study is based on four novels of the above two South Asian origin authors, which not only acknowledge an enduring nature of human migration concerning adapting to multiplicities of belongingness but also document a resistance with the common understanding of diaspora. A brief introduction of the select writers would indeed help to enter their realm.

Hari Kunzru has a multifaceted personality. He is a writer much aware of his responsibility as a citizen. Kunzru was born in 1969. His father was a Kashmiri, a doctor by profession, and his mother was a British serving as a nurse. Kunzru has always denied his Indian identity and declared himself a British writer. However, he is a noted British- Indian novelist, and he could never invalidate his Indian descent. Hari Kunzru was born in London, grew up in Essex, studied English at Wadham College, Oxford, and had a master's degree in Philosophy and English from the University of Warwick. He lives in New York City. During the decade of the 90s, he served as a journalist for reputed newspapers like *The Guardian*,

The Daily Telegraph, and *Time Out magazine*. He has also hosted a programme for the Sky TV and contributed as an editor to *Mute* Magazine. Perhaps he was searching for his 'true self' in various professions. His literary endeavours begin in 2003 with his debut novel, *The Impressionist.* In this, he challenges the British Empire and presents a character's bildungsroman. He explores the colonial times and exposes the oppressive British Raj. The following year 2004, brought his second novel, *Transmission,* which talks about another kind of dominance in the contemporary world by the capitalist and digital corporations. The surface of the globalized world is unveiled. In both novels, he challenges the existing system. His other works are *Noise* (short story collection) in 2005, *My Revolution* in 2007, Gods without Men in 2011, *Memory Palace* in 2013, and *twice Upon a Time: Listening to New York* in 2014.

Hari Kunzru won the John Llewellyn Rhys Prize in 2003 as one of the twenty best young novelists, but he rejected it because it was supported by *Mail Sunday*, a British conservative newspaper that is blamed for being hostile towards Blacks and Asian people and running an anti-immigrant campaign against asylum seekers. Kunzru's statement says, "as the child of an immigrant; I am only too aware of the poisonous effects of the Mail's editorial line… the atmosphere of prejudice it fosters translates into violence, and I have no wish to profit from it" (Kunzru, on my visit). He did not accept the award, and on his suggestion, the award money, £5000, was donated to the UK based organization which works for refugees and asylum seekers. With a humanitarian face, his concern and commitment to the marginals of our society are noticeable. He is the Deputy President of PEN international worldwide association of writers. The list of his awards is below:

- Kiriyama Pacific Rim Book Prize for *Transmission* in 2005
- Somerset Maugham Award for *The Impressionist* in 2003

- Betty Trask Award for *The Impressionist* in 2002
- The Observer Young Travel Writer of the year 1999.

Sharing Kunzru's generation of writers in age and ideas, the British-Pakistani, young and enthusiast novelist Mohsin Hamid has emerged as a voice who talks on ethnic identity and class differences in his works. Hamid was born in 1971 in Lahore to a family of Punjabi and Kashmiri descent. His childhood was partly spent in Pakistan and California, and he was raised in both places. He took his formal education at Princeton University and Harvard Law School during 1993-97, and soon after, he joined the corporate sector in New York as a management consultant to repay his student loans. He eventually returned to Pakistan and opted for writing as a permanent job. His first novel *Moth Smoke* in 2000, was published in 14 languages and becomes popular in Pakistan and India. His second novel,

The Reluctant Fundamentalist, came in 2007 and immediately made a din for a candid view about the corporate environment and representation of immigrants in the US after the terrorist attack of September 11. The novel became an international bestseller. *How to Get Filthy Rich in Rising Asia* (2013) is a love story that explores global economic transformations, and his nonfictional book *Discontent and its Civilization* (2016) is an essay collection deal with the similar issues. His freshly released novel, *Exit West* (2017), narrates the story about a young pair's escape from a war-torn city through magical doors to a foreign land. It raises the refugee issue.

Hamid has received worldwide recognition. He has been shortlisted for the Man Booker Prize twice in 2007 and 2017 for the respective novels besides getting honoured with several prestigious awards. He consistently writes in the leading international magazines like the *New York Times*, *TIME,* the *Guardian,* the *New Yorker, Granta, The Washington Post,*

and in 2013, Foreign Policy Magazine counted him as one of the world's 100 pioneer global thinkers. He has a long list of awards to his credit. Some of them are:

- Pakistan Sitara-i-Imtiaz in 2018
- LA Time Book Prize in 2018 for *Exit West*
- New York Times Best Book of the Year 2017 for *Exit West*
- Asian American Literary Award in 2008 for The *Reluctant Fundamentalist*
- Betty Trask Award in 2001 for *Moth Smoke*

The above writers belong to the margins. Hari Kunzru is of Indian descent, and Mohsin Hamid comes from Pakistan and is rather double marginalized for being a South Asian and a Muslim. Their status does not approve to label them as marginal writers, but they share the territory in the sense of division of the world. The Global South is a group of developing nations; hence they stand on the periphery of the world. Their marginal positions automatically lead to think upon cosmopolitanism, challenge the stereotyped notion, and define a need to revise the concept from the marginals' point of view. Immigrants are marginal in this context.

In the following chapters, the thesis attempts to bring out a few observations to interpret migration in the contemporary scenario. The second chapter explores the fallacy of cosmopolitanism with a focused study on Hari Kunzru's selected texts. It foregrounds the ambiguities that lie in the concept that becomes a barrier in enduring harmony. In the third chapter, the role of the world's one of the worst terrorist incident, 9/11, and its impact on the lives of immigrants in America is scanned through Mohsin Hamid's signature novels.

The fourth chapter seeks to discover a reasonable discussion on the way the world divides into two frames of mind on immigrant issues: peaceful tolerance and violent and suspicious towards them. Finally, the fifth chapter, in conclusion, tries to sum up the whole

study based on a critical judgement of the idea of the New Diaspora, its prospects with hope of resilience. Thus, this background of ideas, along with a short introduction of the select novelists, lays the foundation of this research that will be exploring the novels and related issues in the subsequent chapters.

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Chapter 2

Portraying a Myth of Cosmopolitan Space in Hari Kunzru's Works

The theoretical discussion about this new phase of the diaspora makes us learn about the forbearance of migrants universally. It leaves the impression that the whole world is now home to millions of migrants irrespective of their religion or ethnicity. But, a keen insight into the diasporic novels of the present era reveals another side of the coin that introduces the challenge of migration. The present chapter tries to exhibit the global social elasticity; however, it explicitly talks about the religious and social divide that exists at the micro-level and which prevents the society from being all-inclusive. In so doing, the chapter examines British-Indian novelist Hari Kunzru's two of the representative novels *The Impressionist* (2003) and *Transmission* (2005).

Before embarking on a nuanced discussion, it is better to understand the outline story of each text. Kunzru's *Impressionist* (2003) is the story of a fifteen-year-old orphan boy Pran set in colonial India. His story depicts the journey of his life in search of a valid space for himself after being rejected by the local community at Agra in India, which he considers a place of belonging. On his way to reinvent himself to sustain, he adopts several identities, changes places over places, and explores dimensions of human existence. It is a multilayered novel, and the protagonist evolves through different personalities. Pran faces rejection due to his half-breed identity (English father and Kashmiri Hindu Mother). He loses the source of his identity as soon as he loses his parents. Since then, he takes many identity-shifts while copying others. Thus, other than exploring mimicry, the novel also criticizes the colonial times that defers tolerance of different identities and becoming non-receptive. Kunzru's next novel *Transmission* (2005) is somewhat more contemporary than *The Impressionist*, set in a metropolitan city. The story is about a young computer engineer Arjun Mehta from India who

arrives at America's Silicon Valley to be an IT professional and to live a luxurious life. However, soon he has disappointment and disillusionment with the Western way of life and corporate culture of downsizing, which put a question on his stay in America. The central character Arjun faces the difference in between fancy and the reality of living an American dream, which is also a cosmopolitan dream. Therefore, to save his job, he notoriously creates a computer virus intending to solve the problem and claim his efficiency, but unfortunately, it turns out of control.

The study maintains that in the world of economic and cultural globalization, identities are free from fixities. A privileged cosmopolitan overlooks many issues belonging to "isolated migrant who tries to survive daily life in America" (Dogangun 127). Human Migration paves the way to construct a global space for interaction and collaboration between people who consider themselves cosmopolitan. These cosmopolitan humans should be willing to accept and share other cultures. "Cosmopolitanism might well promise to produce global ethics that allows for the admission of the difference without demanding the assimilation of these differences to universal sameness" (Shelden 348). For Hari Kunzru, this is an intelligent analysis because, as a novelist, he attempts to make his characters experience a global identity that helps them in identity formation at multiple levels. However, he does mention the grey areas of the concept, that too, assists a reader's perspective on current diaspora conditions. The representative novels not only reinforce transnational characteristics, a multiplicity of identity and belonging but also underline the loopholes in this process. To be cosmopolitan suggests mobility and tolerance, but at the same time, the notion tends to give way to dominance and violence. Hence, it problematizes the entire idea.

An Outline of the Cosmopolitanism

The essence of cosmopolitanism lies in the idea of tolerance, inclusion, acceptance, and celebration of differences. In an ideal sense, it designates everyone as a citizen of this world, a person who feels at home all over the world and the whole concept of cosmopolitan has roots in the Ancient Indian philosophy where it is called 'Vasudhaiva Kutumbakam' which conveys the meaning that the whole world is one family or group. Cosmopolitanism is primarily understood in terms of a belief and a relevant topic to be studied in the disciplines of Sociology and Philosophy. The latest progress in the realm of cosmopolitan doctrine welcomes its practical, systematic, investigative, and indigenous model to study. The theory is introduced to the recent trends of academic and social discourse that associate it with the post-modern, post-colonial, and contemporary English literature on diaspora. It gives the privilege of having several writers whose creative writing bespeaks sharp observation of the cosmopolitan issue and its sizable expression in their writings. The present society is characterized by unprecedented argumentation of the process of globalization, cross-country movability, and technology-based changes. Because of that, the society is interconnected at the global level. This worldwide interrelation does not prevent, however, from passing through the corridors of power in the society that are unequal in a fair amount. Our social system witnesses discrimination and unfair treatment with the migrants on several grounds. It leads to an interest in assessing cosmopolitanism in contemporary times.

Writers in English Literature broadly come from an elite cosmopolitan background, and diaspora writers also have a fair share in it. Despite it, they portray diasporic persona strive for framing a new picture of diaspora. They observe and show a necessity to analyze this idea from the grassroots level, rather than a top to bottom process and open it up to our critique. Besides, globalization and its effects, whether they are cultural, economic, or otherwise, are inspected to see fluid forms of belonging and border crossing.

Cosmopolitanism speaks of the etymological meaning of ‘Cosmos’ and ‘Polis.’ ‘Cosmos’ in respect to ‘Polis’ refers to the whole universe as one city. The word originally derives from the ancient Greek where ‘Kosmos’ means ‘world’ or ‘universe,’ and “Polites’ means ‘citizen.’ Thus, the term is defined as a citizen of the world. The Western academicians and philosophers have theorized the concept, though, its roots are found in the Indian Philosophy and the Ancient Greek Stoics. Subsequently, the word gets fame through Immanuel Kant’s works, but its footprints are observed in the societal structure of almost every community across the world. Cosmopolitanism brings up the thought of one world and global citizenship to institute the vision of an all-encompassing society. It suggests that human beings are members of this large world, which is a shared entity. Their responsibility to the world is equal to their correspondence with family, community, region, and state. The whole idea is about approaching the other and make efforts to understand each other.

The idea is endorsed by Kant in *Perpetual Peace*, published in 1795. During the next one and a half-century, that is the period of 1800-1950 the world passed through colonial expansion and anti-colonial movements, world wars with a record patriotic sentiment, and public-spirit. The second half of the century showed the potential of post-colonial ideological forces and relocated the submerged voices, bringing them to the mainstream. The twentieth-century discourse is mainly occupied with post-colonial debates and representation, but towards the end of the twentieth century, the theory of cosmopolitanism became popular. Globalization endorses Cosmopolitanism, using it as a promotional theory to present a liberated all-inclusive multicultural social space. This one means that globalization has stimulated the process of cosmopolitanism, but they are not identical and often mistaken for interchangeable use of words. Globalization is an economic process that encourages the exchange of culture and people across the world, and cosmopolitanism is about containing the diverse cultures as a single entity without overshadowing one over another. The global

society, its members, and affairs have gradually turned more reciprocal of late by experiencing growth to the worldwide process through “transcultural encounters, mass migration and population transfer between East and West, First and Third Worlds” (Cheah 494).

Therefore, the idea of cosmopolitanism has been revisited by many theorists to define the process of international integration. The concept has been explained by several theorists from various perspectives; hence it cannot be definitively defined. However, “cosmopolitanism is a concept that tends to recuperate a form of universalism, which is based on a notion of shared belonging or shared responsibilities” (Srivastava 158) and “challenges conventional notions of ethnic racial and national belonging and identity (Vertovec and Cohen 1). Therefore, overall, this term speaks about global humanity beyond the restrictive borders and demands faith in one for another.

Decoding Cosmopolitanism

The perception which has been derived from the above deliberation is that this era of globalization has brought several remarkable changes in the society, and cosmopolitanism is one such example which is a process-oriented framework of global consciousness. The brief history of cosmopolitanism introduces its standard interpretation of the possibility of humanity and the universal hospitability. In the context of immigrants, cosmopolitanism plays a vital role because it deals with the thought of accepting everything new by not forgetting its values. Usually, the term extends the meaning to accept the other as others, be indifferent to all the differences between the other, and accept others without prejudice to culture, language, or tradition. It appeals to associate oneself with the problems of other people, and the spirit of coexistence shows how humans get on with strange people and willing to accept others. In this way, it inspires us to embrace the immense humanity. This is

how cosmopolitanism as a concept is imagined, and, in some conditions, it is applicable as well. However, literature has been instrumental in addressing the issues and dealing with the problems raised in social discourse. Contemporary cosmopolitanism needs to be decoded, and a critical reinterpretation of human rights becomes essential.

The one appears to be an ideal state, but some real-life observations contradict the original thought, and they need to be attended. The dissatisfaction begins with the position of migrants despite the hypothesis of inclusiveness, the migrants to feel an 'other' in the host societies. There are economic, social, and political rifts that serve as a wall between migrants and natives. Here, it led us to think upon the agenda and implementation of cosmopolitanism critically. In the domain of social studies, diaspora is appreciated all over the world in terms of economic growth and remittance. However, in literature, we hear a hue and cry about the experience expressing the pains of separation from the homeland and deprived identity.

A developing affiliation between international economics and culture is characteristically called Globalization. Hannerz imagines cosmopolitanism as, "first of all orientation, a willingness to engage with the other. It is an intellectual and aesthetic stance of openness towards divergent cultural experience (Hannerz 239). The cosmopolitan idea has a direct relation with the world diaspora because migrants who physically disseminate from one land to another seeking shelter. Diasporic writers are engaged dynamically in writing concerning global and cosmopolitan trends of the world today. Novelists like Bharti Mukherjee, Salman Rushdie, Rohinton Mistry, Jhumpa Lahiri, Vikram Chandra, Atish Taseer, and all the rest have written fictional works that challenge the prevailing notion of surviving diaspora identity. Examining Hari Kunzru's select works, the thesis investigates how he analyses cosmopolitanism in the wake of the 9/11 tragedy and what severe impacts are registered on the South Asian diaspora in the assumption of identity, home, and mobility.

These new features of diaspora fiction draw our attention to the necessary fact that displaced people remain in a constant dialogue with cosmopolitanism, accepting it and, at times, questioning it. In the last few days, the debate about natives and immigrants has received a heated discussion. The leading nations of the world objecting to the increasing population of immigrants in their countries. “In a campaign supporting ‘Brexit’ in 2016, in response to the UK’s EU Referendum announcing that, “if you believe you are a citizen of the world, you are a citizen of nowhere” the British Prime Minister Theresa May evidenced the fact…” (McLeod 5) that identity belongs to the homeland. Her new interpretation stands in opposition to the existing definition of cosmopolitanism. It indicates that the world is changing positions, and nations which used to welcome immigrants till yesterday are not judgmental about them. This chapter sheds light on how cosmopolitanism has been publicly denounced. “In the field of diasporic literary studies, these significant developments to the occasion, character, and reception of globalized migration and diasporic settlement require us to pause for reflection as we seek to remain sensitive to the realities of dislocating living” (McLeod 5). Critics like Joan McLeod attack on cosmopolitan privilege that is visible in Kunzru’s *Transmission.*

Questioning Cosmopolitanism in the Present Literary Context

A kind of novel that engages themes like movability, migration economics, politics of identity and representation, and a careful reimagining of the past, inside a social framework, can be noticed as a diasporic novel with cosmopolitan aspects of consciousness. Contemporary writers like Hari Kunzru and Mohsin Hamid reveal their status as a diasporic-cosmopolitan because they reside in different places, and without adhering to one place and identity, they explore their identity as a migrant. Hence, in such cases, the responsibility of discussing cosmopolitanism enhances. This chapter mainly deals with Kunzru’s *The*

Impressionist and *Transmission,* where he mentions individual journeys of migration and the conflict of being merged in the broader community.

Writers are unreserved to reveal their temporal locations of resident, and it is in this context of globalization and transnational exchange we read new diaspora. Kunzru's second novel *Transmission* analyses the results of global human relations promoted by advanced technologies in transnational times. "Kunzru's fiction is marked by global mobility in different epochs and denounces the disruptive consequences of totalizing narratives of the global on individual and collective identities" (Lyon: Llena). Here, he is talking about holding a critical view of global mobility, arguing that transnational mobility creates worries of unequal distribution of socioeconomic and cultural capital. This is something that combines different novels *The Impressionist* (2003) and *Transmission* (2005). Whereas Kunzru in the *Impressionist* shows ruptures in the colonial system and as a result of that characters find space to recreate their identities and their collective memories, his second novel *Transmission* criticizes the damage caused by universalism. The contemporary discourse backlashes totality narratives. The novel maintains the theme of transnational mobility but also watches out the deficiency of emphasizing the primacy of information, people, and commodities exchange in migration. The novel problematizes the "neoliberal narratives of global inclusion and points out instead to an alternative politics of social intervention" (Leonard 267). Bruce Robbins talks about cosmopolitanism from below. He asserts the view that the need for the cosmopolitanism is from the marginal and the grassroots level. Everybody who is in exile, everybody who is a part of the diaspora, everybody who is displaced and everybody who is fighting for the sense of belonging; everybody of that community needs this sense of cosmopolitanism. Kunzru's works, especially *Transmission,* deals with capitalism; it talks about the upper hemisphere of the world more prosperous than the Global South, and this creates an imbalance in the world. He writes, "Sometimes,

questions of literary value are inseparable from Politics" (Prono). Such kind of writers tries to merge the gaps between politics and literature and believe in modern society.

The global market increased migration in contemporary times, and there is a deviation in the outlook of these groups. German sociologist Ulrich Beck counts it a "conceptual reconfiguration" (2) and in this new characterization "binary opposites such as local vs. global, national vs. international, internal vs. external enter a relationship which emphasizes interconnectivity and expresses an overlapping coexistence of possible worlds that characterizes a public view of the present reality" (Beck 2). Emily Johanson supports Beck's terms addressing it, "a consideration of the everyday experience of global connections in local places that characterizes contemporary transnational fiction" (3).

Kunzru's novels suggest redefining personal and collaborative identities from a global human point of view, and he also underlines the complexities of experience. During the 1990s and afterwards, noticing the people's information and goods, there is an emphasis on discussing openness, connectivity, mobility, and exchange in the diaspora. Theorists emphasized the dissolution of the border, which indicates loss of reference point; however, the yearning for a sense of belonging continues in an immigrant's heart. The modern world can be interpreted as a place where the social meaning of place is reconsidered. In his debut novel, *The Impressionist,* Kunzru tries to display an individual who is facing racial and societal questions on his identity in the context of the British Raj in India in the early twentieth century. The difference between *The Impressionist* and *Transmission* is that in the previous story, the interpretation has major impacts of the post-colonial discourse, and the later is a reexamination from the cosmopolitan perspective of human migration and social space since the early 1990s, and 9/11 incident incited it further.

Tom Le Clair, in a review, writes about Kunzru that "Hair Kunzru might be described as an anthropological novelist." A writer who employs "the long and wide lenses of cultural systems" (Clair, Review) to attain a keen understanding of the innermost feelings of his characters and the complicated structure of society in which they make space. His widely praised fiction from his picaresque debut *The Impressionist* (2003) in which a young man's ethnic indeterminacy gives him access to multiple Indian and British society in the early twentieth century to the afterlives of 60s radicals portrayed in *My Revolutions* (2007), to the twentieth-century novel *Gods Without Men* (2011) in which a significant dessert setting provides a realization of God's presence. His novel *Transmission* is centred on movements, boundaries, borders, and experience of different spaces. With a sense of living in a global sphere, he captures the loss of a distinct sense of space. This stress between global and local holds the nerve of migrants' lives. People try to save a single place in a world proposed as homogenized to them. For example, there are voices to save ethnic identity in a society turning less rigid to identical chains. Hence, the concept itself appears contradictory. Hari Kunzru "is the latest find in the literary firmament of the South Asian diaspora or specifically the Indian Diaspora" (Haider 113). "The new diaspora writers, like Kunzru, the descendants of the migrants who had chosen to relocate themselves for economic or political reasons, reconstruct their motherlands or what Rushdie calls "imaginary homelands" from fragments of experience gathered from travel, videos, films, internet or digital technology" (Haider 121). Kunzru denounces the idea of nationalist centricity while dealing with the issue of worldwide human migration.

Cosmopolitanism as Reflected in Kunzru's Novels

Hari Kunzru's first novel, *The Impressionist* (2003), can be studied on several levels. He discusses this novel as a dark narrative of race and identity. Kunzru's own story of life serves well as a background of the novel. He was born to a Kashmiri Pundit doctor as father

and an Anglo- British mother who was a nurse. His 'self' finds an objective correlative with Pran. He also travels metaphorically along with Pran from India to England. Pran's journey continues to Paris from there to Africa, undergoing a remarkable deal with multiple identities and not to find a suitable one. The book deals with the debate of sweeping cultural representation, and the novel contributes to the contemporary as well as historical references to the ongoing discussion. The issues being raised are relevant to discuss race and identity as the author comments, "people talk so much about multiculturalism, which is a term I have a terrible problem with, already being multicultural in a way. The more I looked at ideas of the race with my own life, the less stable it all becomes, and so my central character is somebody for whom all these categories are totally up in the air". (Kunzru, Interview, par. 3). In a reverse picturization, Pran has a reversed genealogy compared to Kunzru. His father is British, and his mother belongs to India. The novel commences with the settings during the 1920s When the British Empire is at a crisis point. Kunzru takes a departure from the stereotypical themes of earlier Indian diaspora such as marriage, migration, and family and centres upon discussing identity and existence in multiplicity. This is one significant change in diaspora writings. "Readers have long been fed a steady diet of multiculturalism at family sages, arranged marriages and difficult migrations from writers of Indian descent, Kunzru said, people are more sophisticated now and more accepting of other themes" (Chandran, 2009, par 6). Kunzru admits the presence of the market in the present diaspora scenario where "the space of operation has gotten widen" (Chandran, par 10). The view of diaspora writers or those of Indian origin living outside India and how they view themselves has changed, Kunzru said because writers are more confident in expression and do not feel the burden of expectation as much" addressing the second-generation diaspora writers Kunzru remarks that "we could be a maudlin group of lost little children or we can turn it around and make it something to celebrate" (Chandran, par 13).

"His poise and craft as an author who gives a pulse to colonial, post-colonial and multicultural generation X experiences and shape-shifting identities led to his swiftly being named Granta's Best of Young British Novelists" (Aldama 110) in the year 2003. In the narrative, the impacts of colonialism are drawn. America is the setting for Kunzru's fast-tracked novel *Transmission* (2005). The title of the novel etymologically comes from Latin, where 'trans' refers to across, and 'mittere' means to send. Therefore, the title itself suggests a move to the other side of land or a nation and introduces a diasporic picture. However, the story resembles many issues close to the *Impressionist* like questions related to ethnic background, national and personal identity, and class. Arjun Mehta hails from India with dreams to live in the lap of luxury in America.

Contrary to this, his life becomes submissive as an engineer working in the US on Visa, good-for-nothing. This is an eye-opener exploration that no longer exhibits an unworldly global-local transmission or liberty of moving across boundaries; instead of a negative side of capitalist globalization. Kunzru's work challenges conventional style and puts its thrust upon different post-colonial perspectives, which is a new diaspora characteristic. *The Impressionist* is a personal novel regarding what the writer felt about his position in the world. It is by and large his past narrated. Kunzru's characters and the narrative are drawn around characters who belong to South Asia and their experiences in the world in colonial and post-colonial times. Movements, frontier, and an insightful realization of another space is the core motif of his novel *Transmission,* and Kunzru conceives understanding of this in the novel. His characters travel and experience frequent shifts in time and space.

On the one hand, one notices a progressive development in Prannath's search for his identity that he accepts as a symbol of his growth. On the other hand, and there is a noticeable hollowness in *Transmission* (2005) because the author feels much fear of a superficial life.

To start with, the novel *The Impressionist,* which begins in British India in the early twentieth century, moves on England and ends in Africa in the 1920s and reflects on hybridity and the construction of identity. "The mutability of identity, the way people can slip in and out of personas to fit the occasion and confound and mollify others, is exactly what engages Mr Kunzru in his recently published first novel *The Impressionist*" (Lyall 1). Prannath is the child of an English Civil servant Ronald Forrester and a Kashmiri Pundit named Amrita. Pran's birth is an accidental union of his parents, and he loses his mother after a few months of birth. However, what he receives in legacy is her skin "a perfect milk hue" like a marble (*Impr.* 20).

After fifteen years, his mother's maid reveals the truth of his origin, and he embarks on a journey in search of a self. As a novel of formation, it reflects Pran's mental and physical growth from childhood to adulthood, observing a journey through time and space. He undergoes the first change of identity as Rukhsana and serves the Nawab of Fatehpur. There he faces sexual exploitation by Nawab's brother and the English teacher. Following that, he becomes Robert and hides in Bombay with a Scottish Reverend missionary. He learned English from him in the day time, whereas in the night, disguises himself as a pimp, roaming in red light areas of the city. Pran does not relate himself to any of the Indian freedom fighting movement, which was very much contemporary to him and manages to run away to England under the guise of an orphaned British lad Jonathan Bridgeman.

Pran thinks, "how easy it is to slough off one life and take up another" (*Impr.* 285). He wonders seeing people's faith in a piece of land. "Man was created out of the dust, says the Reverend, but if men and women are made of dust, then he is not one of them. If they feel a pulse through their bare feet and call it home. If they look out on a familiar landscape and see themselves reflected, he is not one of them" (*Impr.* 285). With these words, one finds Pran's new expressions of adapting to new lands and a non-nostalgic approach to the idea of

home. A longing for home is certainly missing in the new dealing with such notions. Kunzru has another striking realization towards the end when Pran is watching an impressionist perform in a Paris bar: "there is no escaping it. In each expression, just at the moment, the impressionist is completely blank. There is nothing at all" (*Impr*. 419).

Impressionist, an entertainer who impersonates some famous people, is a creature of surface who may not know himself but whose appearance keeps changing. He embraces the idea of identity, which is lived by each person in multiple selves. Kunzru says, "In my experience, people change according to the context they are in, and that fascinates me. We want to think being a person is a stable, immutable thing, but it is not, and I think people find it scary. It gave me the notion of a character cast adrift, not anchored in a cultural environment, and then to take to extremes to see how far a person can go" (Kunzru Interview). None of the recent theorists believes in the fixity of identity; instead, they proclaim a multitude of identities that can primarily be possible in the diaspora. According to Ian Chamber, "all identities are formed on the move" (25).

Moreover, thus, a continual formation of identity happens in the diaspora. Recognition and acceptance of this fact set a milestone in the comprehension of diaspora. The protagonist here assumes his new identity so completely like changing clothes that no trace of the old is left. Kunzru presents his central character, concerned about finding his place after his journey. It suggests as if his search is over with the awareness of this fact. "He no longer lives in constant fear of discovery. He is becoming what he pretends to be, realizing the truth is so unlikely that, despite his occasional oddities and lapses, no one would ever divine it. He is starting to coincide with his shadow" (*Impr*. 317).

The quotation at the beginning of the novel, "Remember I can change swiftly… what shall the third incarnation be?" is borrowed from Rudyard Kipling's *Kim*, indeed suggest its

theme. Today's diaspora is detrending the migration of entire families and permanent settlement. The new diaspora writers possess a legacy of migration of first-generation and using those experiences and memory as a tool to reconstruct their vision of diaspora.

"Kunzru is among those writers whom Homi K Bhabha in "the *Location of Culture*" addresses as those who live 'border lives' on the margins of different nations, in-between contrary homelands" (Haider 121). As this generation has familiarities with such 'third space,' they are open to regrow identity. Impressions of native identity grow faint and obtain new hue and colour. He calls himself a British Asian.

While Kunzru's protagonist in *The Impressionist* attempts to heal his wounds by forming an identity of his own, Arjun in *Transmission* addresses the conditions that curb his identity. Kunzru's general concern in his fictional works goes with the human existence and pain of migration. He considers migration as a theme most often. In his first novel, while featuring colonial times, he draws a picture of preconditions of globalization, crossing borders and nations. *The Impressionist,* as his first novel, exemplifies his early writings where identity formation has been the main feature of Kunzru's craftsmanship. In can be understood as "evolving global structure through which subjectivities are produced and managed-provides the backdrop for the migrant lines of displacement scoring the narratives of Kunzru's debut *The Impressionist*, and its follow-up *Transmission*" (Green 61). *The Impressionist* revisits colonial discourse of identity, and *Transmission* deals with the same in the era of globalization. However, the colonial period can also be read as a prologue to the global era based on cultural and economic dominance; the experience is almost similar. In the novel *Transmission* global order of migration and corporate organization suggest a new imperial model, and Kunzru's protagonist fights against it. "…despite the fact that Kunzru's novel journeys back to the early decades of the twentieth century, the narratorial viewpoint is inflected by the pressures of our contemporary hyper-mediated world" (Green 63).

Transmission looks at the comparatively modern phase of the diaspora, which depicts a system functioning in the world in which goods, money, people, and information pass from one to another. He identifies the nerve of present-day diaspora, and this becomes a representative novel. “The novel reflects Kunzru’s increasing anxieties over the darkening of the political world” (Liao 54). He presents how Arjun, the creator of the virus, commits this mistake of releasing the virus under pressure or a fear of being expelled from America, and since then, the Indian computer engineer in the US becomes the terrorist most in demand by FBI, and he is pressurized to go out on the streets. Kunzru relates this attitude of a powerful nation against an immigrant based on suspicion as a consequence of the 9/11 incident. The virus has the nature of travelling, and it is adopted by the power-mongering agencies to relate it with immigrants and terrorists. It forces to curb the immigrant’s act of crossing the border because it symbolically stands as a danger for the world community. In an age of fast technology, the way any news is circulated gives a clue of shrinking of the world and the virtual community connected all over, but on the contrary, the disgust it records also proves the intolerance attitude of the world community to this reaction.

The world depicted in the novel shows that characters are well connected through the thread of technology. Characters form the first world and third world share technology as a routine. They make use of internet services like world wide web, email, instant messaging, and file-sharing system. An internet-based age has been picturized in which people make use of information technology in banking, TV, radio, and computing. Arjun Mehta is a computer software; Guy Swift is the CEO of an international marketing agency, and Leela Zahir is a movie star. Though their professions are different, all of them are associated with information processing in one or another way. A close inspection of the novel unfolds the 1990s time, the beginning of an age of information technology. Computers are not a routine business of third world people, but they seem to be aware of this and can sense the changing scenario. Arjun’s

character informs the readers that during his college days, there was a computer awareness. He knew that "computer virus would be future terror" (*Trans*. 109). The description in the novel suggests that the computer generation was in the cradle stage in India those days. "information on Computer virus was hard to come by. Even a sketchy impression of where they originated was difficult to form without his internet connection, and in India at that time, that was an impossibility" (*Trans.* 108).

Moreover, of course, that was the time when computer virus was not contagious because "a virus only spread from one computer to another when it was taken to the uninfected computer by means of a removable medium such as a floppy disk (*Trans.* 108). In the twentieth-first century, a computer virus is indeed a reason to fear, and Arjun was much conscious about it. That is why, despite his interest in computer virus, Arjun never thought of using it in either way. He migrated to the US in the year 2000, got employed in a reputed company Virugenix and worked as a software techie until he was fired in 2002. He was an assistant, "though it was not a position for a fully-fledged virus analyst, it was the next best thing" (*Trans*. 53). That explains his deep interest in knowing about the virus but not to misuse it. Moreover, that is why when he is summoned to leave his career and chooses to release a computer virus, he dismisses the consequential inconveniences. At another time, he clarifies his intentions simply to show his expertise to his employer and to regain his employment. To quote:

> I was going to lose my job. I made a bad decision. Virugenix is a top international company, and all I wanted was a chance to show my capabilities and instead they told me I would lose my job … If I lose this job, I have to go back to my parents in disgress… I meant to cause a little disruption, just a small problem because them I could step in and solve it and be the hero (*Trans*. 243).

Arjun does not know a virus can infect a large number of computes in a blink of an eye. Against his expectations, his Leela virus gives rise to worldwide disturbance. This one is taken as an e-crime and invokes a suspicion about terrorism. In the novel, the virus affected people's responses too. "Transcendental had injected several million Euros in venture capitals but what with the building, the expansion, the post 9/11 loss of confidence" (*Trans*. 125). Due to that, Guy Swift had approximately burdened his business. Although there is no direct mentioning of the 9/11 incident, it is notable, "after the September 11 attack, people in the US and several other parts of the world have become traumatized and sometimes paranoid about terrorism's speedy evolution of tactics and the threat of future terror" (Liao 64). Not only Guy Swift but other companies also face the same problem of a contagion computer network. "Shutting down a whole company, that was serious" (*Trans*. 129). Threatened and powerless, the British businessman assumes, "apparently everyone had this thing. Possibly it was some kind of Muslim fundamentalist attack" (*Trans*. 139). Slowly, it became customary practice to mistrust immigrants, mainly the Muslims. The story witnesses a cab driver assures this conviction resembling Guy Swift's supposition on the role of Muslim community in the horrendous 9/11 attack. "the cabby droned on about the power cut, traffic jams, Leela Zahir and Chelsea football club, folding his theories about the cybercrime and the al-Queda" *(Trans*. 222). The statement informs about the fear of the terrorist invasion that exists. The fear seems to always sustain in the heart of a layperson. Overall, it presents an environment of suspicion and uneasiness.

The virus gradually starts failing public systems based on computers, and thus eventually, with the growing fear, violence is provoked. In a short time, it infected the personal computers of the US citizens, and the anxiety of cyber-crime prevails. As the storyteller reports, "across America, citizens started to look with suspicion at the computers on their desks…were now revealed to harbour something more sinister than a virus,

something with an agenda" (*Trans*. 154). Thus, the novel suggests that this fear generated a global doubt about foreign-inspired criminal acts and violence, and it is by default connection with emigrants. In the novel, it is stated that "this was it, the enemy within, a technological fifth column in the homes of ordinary Americans" (*Trans.* 154). The fifth column means a group of people residing in a given country, and it refers to the outsiders. As the person who created the cyber virus has been identified, American mass media demands the cruellest punishment for him. "by the time talk-radio got hold of it, a consensus had emerged that the attack should be avenged in blood" (*Trans*. 154). It is a hard time for immigrants in America. "calling into a national syndicate show, Bobby from Topeka summed it up for a lot of people. Torture,' he said. That's the only way we'll find out who's behind this. Torture who, asked the host… whoever they got to, I suppose" (*Trans*. 154-55).

It suggests that the philosophy of mutual respect, considered as the backbone of becoming a cosmopolitan, fails to invest faith in the individuals who arrive at a nation from different locations. In this era of migration, it is difficult for liberal democracies to maintain citizenship and legal equality between migrants and natives, and it is understood from a political perspective. However, the growing suspicion is a serious concern because it increases the social divide and degradation. In the novel, we find how the criminal is designated as a terrorist and considered an enemy. "Arjun watched the arrest of seventeen-year-old Thierry Hofmann on CNN. Breaking news: virus suspect held" and "They were calling him a terrorist" (*Trans*. 158, 159). This was the arrest report of Arjun though ironically, he was not arrested. However, he expects the cops would arrest him one day, "which meant that he would probably just join the ranks of the disappeared, the kneeling figures in the orange suits against whom anything was justified, to whom anything could legitimately be done. It was the revenge of the uncontrolled world" (*Trans.* 159). Arjun thinks of himself as a nonperson, somebody who is ignored, forgotten, and have no rights. He

represents the plight of an immigrant. However, the irony is that the police arrested the dead body of a teenager who was again not Arjun. “The victim, an unidentified South-East Asian teenager” (*Trans*. 274-5), is an honest resident, but like Arjun, an immigrant who belonged to a developing country. The manner of law enforcement to an immigrant proves that for the western world, every suspect primarily belongs to the immigrant community belong to the non-western parts of the world. The hypothesis is that an expatriate community, which is the immigrant community, has the intention to put in danger its hosting country. This one is believed and reacted. In Kunzru’s *Transmission,* the virus indirectly suggests Arjun’s dubious status; as a terrorist mistrust and his migrant identity. “the rise of international terrorism in an era of globalization has indeed intensified the contradiction between border control and human flow” (Liao 76).

As a consequence of globalization, “an increased number of people move in response to global exchange of ideas, information, technology, and finance” (Appadurai 31). Some migrants seek a permanent settlement in one place, while many others keep changing their locations depending on their work. They move to different countries, but this movement depends on their class status. Silicon Valley, San Francisco Bay area of California, is already a cosmopolitan site. Featured with keywords of the chapter, a cosmopolitan city and society are expected to have an equal distribution of resources among all inhabitants. However, the novel depicts an unequal share of labour and respect for the immigrants, and hence, the novel criticizes this particular model of cosmopolitanism based on capitalist values exempting tolerance. Kunzru indicates the real barriers in the process of social amalgam, which are the race and class that inculcates a sense of superiority over the other.

In *Transmission*, there are two types of migrants. The text illustrates the people like Guy Swift, UK citizen, belong to the elite class who keeps travelling in different countries because of the business span, and people like Arjun, who are middle class, travel, and cross

the border for livelihood. There is a class difference, and that sets the tone of the critique of capitalist cosmopolitan culture in the diaspora. “the larger universal claims of cosmopolitanism only make a sense as an ‘abstract faith’ which becomes in turn, what M.H. Boehm once called “a compromise with nationalism, race consciousness, professional interests, caste feeling and egotism” (qtd in Gikandi 29). The quote reveals the tension between a cosmopolitan elite and a cosmopolitan poor because the idea of involving the other is a trouble for the cosmopolitan urban elite to which they do not contribute willingly. *Transmission,* the title of the novel, does suggest not only information flow but also the flow of people in the present era. It is the globalization inspired transmission which drives Arjun to be shipped to America as cheap labour and his skills to be exploited. Kunzru summarizes this dual nature in an interview stating that “barriers are broken, and people are coming to understand each other, but people like Arjun pay a big price” (Paris: Interview). Cosmopolitanism suggests interconnectedness, but this growing interdependence also reflects upon the small problems affecting a large population across the world. Guy Swift’s ideals of an open-bordered global community, which he also uses in an advertising campaign, announcing “seamless networking and open border” (*Trans.* 253), can be read ironically because being the head of a corporate organization, his intentions to control the world are discernible. “He didn't want to change the world, just to be in the lead as it moved forward on its preordained path” (*Trans*. 132). This public attitude tilted towards capitalism can be compared with the colonial past. The class difference is visible in the novel, and that sets the tone of the critique of capitalist cosmopolitan culture in the discourse of the new diaspora. People like Arjun migrate to America to realize their dream to reach Silicon Valley and become guest workers in the field of computers. For them, “Amrika” is “residence of the non-resident India” (*Trans*. 8). The novel mentions many other migrant workers in America

belong to the third world, majorly from South Asia and "floating in the margins and struggling to survive" (Liao 77). At one-point Arjun realizes:

> He had made no money, gained nothing at all since coming to America except a new and harder picture of the world… he knows what lies above him, the sublime mobility of those who travel without ever touching the ground. He has glimpsed what lies below, the other mobility, the forced motion of the shopping-cart pushers, the collectors of the cardboard boxes. At least in India, the street people can lie down for a while before being moved on (*Trans.* 47)

Arjun finds himself near the margin. He had a short-lived American dream which could not match his imagination. Yao-hung Haung states the situation as global capitalism, which has made the modern migrant a victim of it. An immigrant, moving to the capitalist West, traps between the "desire" and "drive" (Haung 260). The desire to become rich and driven by the force of corporate capitalism that considers everything as a consumer or commodity are two elements that affect the sensibility of immigrants. The virus is the symbol of globalization or cosmopolitanism to dissolve boundaries, but it reveals its problems. Named on a female figure, "Leela," the virus does not have a specific relation to a woman's world. Instead, it belongs to all genders and generations as the quote denotes: "The truth is that Leela was not one thing. She was not even a set or a group or a family. She was a swarm, a hoard… each generation produced an entirely new Leela" (*Trans.*113). On the positive side, the virus connects to the global phenomenon to unsettle "symbolic rules, functions, and boundaries throughout the world" (Haung 261), but it also symbolizes a disruption in the functioning of the world. In the US, it is "strongly suggestive of deliberate negativization threat on hostile intent" (*Trans.* 154). The virus is a sort of infection, information disaster, an infection, transmission of information caused global chaos. Kunzru writes, "In media dissections of the impact of the Leela variant viruses, the period when there was most noise in the global

system has come to be known as Greyday" (*Trans.* 271). Whether it is a virus, money, or people, the element common among them is 'flow,' and if capitalism influences it, disaster happens. The novel shows that ethical thinking helps to restore the spirit of cosmopolitanism.

Apart from IT people's drain, Kunzru also mentions political migrants like asylum seekers and refugees who assure that people are moving around the globe progressively during the last decades of the twentieth and early years of the twenty-first century. This is broadly one category of people: who migrate for either seeking shelter or livelihood. Another category contains the people who are terrorists; who misuse the free borders facility to trespass into the host countries with a plan to destroy them. Due to such cases, international policies on migration have become strict and favour border security in Western countries. These Western nations, especially the USA, have become attentive towards international terrorism and focusing on the loopholes of immigration control, bringing out the weakness of porous border concept.

Moreover, today we see border sealing literally or shut the borders is proposed by the American government. "In the novel also Kunzru manifests how in the post 9/11 era, terrorism is even more closely connected with immigration in Europe" (Liao 78). The debate in the EU in the past few years gives proof that European nations also relate terrorism with immigrants. Guy Swift says:

> A common European border authority must have common information collection and retrieval. This much is obvious. Otherwise, you find some terrorist or economic migrant in one country and lose him again when he crosses into another. Any proposal for the presentation of our border police must incorporate the information dimension (*Trans.* 252).

Fear from the immigrant as 'other' is so prominent, and they distrust the other community saying, "the problem with these people is they lie, they destroy their papers. You have no way of knowing who they are. They say they are from a war zone, but actually, all they want is to take a job from a citizen" (*Trans*. 252). Such illustrations from the text indicate their critical attitude towards migrants on work permits. In a meeting, it is proposed to establish a joint border authority called PEBA implementation, which suggests that they agree to curb the immigrant entry and mobility. Discussing upon borders, Guy says,

> what my team has come to realize is that in the twenty-first century, the border is not just a line on the earth anymore. It's so much more than that. It's about status. It's about opportunity. Sure, you're either inside or outside, but you can be on the inside and still be outside, right? Or on the outside looking it… the border is everywhere (*Trans*. 252).

All this discussion reflects upon Western society's fear of the 'other.' This is insecurity generated as a result of the 9/11 tragedy and cannot be overlooked. Whether there is a reference of the "influx of illegal aliens" (*Trans*. 39) or "a bunch of starving coolies" (*Trans.* 44), western mind's racist and derogative use of phrases reveal the story. 'Coolie' word suggests the long history of South Asian labours on an agreement and 'starving' suggests immigrants as parasites who depend on their host for resources and cause a public problem. "Actually, in the US, immigrants have been criticized since the 1990s for abusing the welfare system" (Liao 79). The whole story of cosmopolitanism addressing migration is primarily defined in terms of trade and technology, where the psychological and humanitarian aspect is left behind.

Arjun Mehta also feels exploited and discriminated when he first arrives at Silicon Valley and not given the post promised to him because, "He was, as she suspected, on one of

the slave visas" (*Trans*. 65). He was initially assigned hackwork because "he was told that the job Data bodies had granted him was not guaranteed at all," and he does not end here. "Data bodies would pay him a total of $500 a month, half of which would be taken back as rent for the house share" (*Trans*. 40). It is from the beginning Arjun is being cheated, and his long-nourished American dream shatters. He realizes that despite being "a qualified IT consultant" (*Trans.* 40), he is "being paid a fraction of what it would cost Darryl to hire an American Engineer" (*Trans*. 65) because he is cheap labour to the company and his contribution would not be considered. He reveals the ill-treatment received, which made him create this virus disaster: "I offered to work for nothing, but they still said I have to go because of first in and first out and being foreign national and all" (*Trans.* 243). Even if he confesses, he is not sure where to appeal and get heard. He has no clue how to dwindle his image as an alien migrant who is opportunistic and linked with terrorist activities. All these examples give a constant impression of unfair treatment with the immigrants to let them feel discriminated against and inferior to the natives of the host land and which goes against the concept of cosmopolitanism. Going through the given analysis, it is clear that immigrants have been suspected in the western country, which is not baseless but also cannot be justified to treat a large community on the same scale.

In his first novel, *The Impressionist*, Kunzru portrays an individual's identity in the colonial context. While describing the identity formation of the protagonist Pran, race becomes an important factor in the novel to impact an individual's identity, and Kunzru reexamines it from a global and cosmopolitan perspective. Pran seeks a permanent identity, and in the course of that, he assumes many personalities. He finds himself in different social situations, and though he takes on multiple identities, he has always been a colonial subject. "Pran faces the reality that his process of shape-shifting has forfeited his right to a true personal identity" (Khalid). Kunzru explains Pran's entrance as 'walking into whiteness"

(*Impr*. 187), suggesting the permanence of whiteness as a remarkable space distinct from the space lived by others. Thus, Kunzru portrays Pran's anxiety as a colonial subject and critically comments upon the latter period of the British Empire in India in the present context. *The Impressionist* does not have a detailed critique of cosmopolitanism via globalization, which *Transmission* diligently depicts by showing a rush to America and disillusionment. There is a contradiction between the dream and disillusionment that causes a dilemma. However, in *The Impressionist*, the novelist explores the past through India's latter days of the Raj. From a post-colonial writer's point of view, he is digging the colonized mindset of mimicry that pushes Prannath in pursuit of an English identity. It is a backlash against racism.

Two Sides of the Same Coin

A critical observation of cosmopolitanism in the context of the new diaspora helps us to see two dimensions of this view. On the one hand, redefining diaspora suggests in terms of developing or emerging countries' economic conditions and makes it beneficial to them. However, on the other side, developed and advanced countries observe this flow of migrants as havoc to them. They take it as a threat to their economy and culture, and therefore they are favouring anti-migrant actions. This is aporia.

The world of literature celebrated hybridity of diasporic communities to a great extent, but the present time critics like John McLeod like to explore the absence and silences of cosmopolitan theory in the context of diaspora. Fruitful yet sceptical engagement of diaspora with cosmopolitan has new interpretations, and it gives a fresh way of thinking through the diaspora. with globalization, a collapse of homogenous experience of identity occurred. Very often the world previledges hybrid identity over any other identity, but in a mishmash of many small identities, there is no pure hybrid identity even. Hence, hybridity

accords self-criticism. In this course of analyzing features of the era of globalization influencing the discourse of diaspora, the 9/11 episode has a remarkable role. The next chapter tries to comprehensively discuss the after-effects of the tragedy in the lives of immigrants, which adds to delay the process of global harmony.

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Chapter 3

Shrinking the Space for 'Other': Reflections in Mohsin Hamid's Works

The previous chapter establishes that beyond the sophisticated view of cosmopolitan values, there is also a need for a cosmopolitan attitude to counter the present socio-political scenario of being impatient to others. 'Otherness' in diaspora brings close to marginality. The present chapter also joins this argument using the 9/11 tragedy as a fact to address the misery of migrants from South Asia.

The emerging author Mohsin Hamid hails from Pakistan. He is rising as a representative writer from South Asia with his two best-known novels, *The Reluctant Fundamentalist* (2007) and *Exit West* (2017), that underline the idea of a citizen. In the previous work, Hamid kindles the discussion based on the September 11, 2001 tragedy and aftermath upheaval in the US regarding immigrant's status in the nation and the later work, Hamid presents an imaginary war situation and focuses on the war refugees and their plight to be considered. However, in both novels, he engages a meaningful conversation on migrant issues. Both of these novels significantly underline the western image of immigrants. In *The Reluctant Fundamentalist*, the protagonist Changez is born and brought up in Pakistan, migrates to the US as a student and professional, shifts there, and finally returns to Pakistan after the 9/11 incident and resulting in the unfavourable circumstances which prepare the ground for the critical interpretation of the novel. The impact of post 9/11 immigration is noticeable in Hamid's next novel, *Exit West*. Nadia and Saeed, the central characters, flee place to place to escape from the militants and seek shelter in different cities across the continents. They finally arrive in the city of London. The city of London is shown as a site where refugees are subjected to live in terror. The history of terror attacks scares the natives

who object to the entry of immigrants in the city. This brief introduction of the primary texts helps to locate them in the context.

Ulka Anjaria's article also supports the idea that Hamid's novel represents literature of global diaspora that emerges from formerly colonized nations, for example, South Asian countries. These writings exhibit complicated relations between fixity and place. This chapter outlines a link between the devastating 9/11 scene and its ramifications in the lives of migrants.

Hamid serves as a diasporic novelist, and the tragedy of September 11 plays an integral part in framing the contemporary diaspora in Mohsin Hamid's *The Reluctant Fundamentalist*. Like Kunzru's *Transmission*, this novel, too, depicts the misconception of the western world. When Hamid writes back to the most powerful nation of the world, America, he writes with a post-colonial sensibility as well as a citizen of Pakistan, which is already a country with various conflicts attached to Islamic culture and terrorism. Hamid, therefore, writes against the image of Pakistan made by the popular media. "while the media prevalently constructs the figure of the terrorist with the accompanying markers of illiteracy, fundamentalism, hatred, and violence, this figure is rearticulated to produce the disempowered refugees, the disenchanted immigrants, and the dissident citizen" (Singh 26).

The basis of this novel is portraying aftereffects of 9/11, which turned the western world doubtful about the immigrants. Out of them, Muslim immigrants were primarily targeted. No wonder the text narrates a situation where the protagonist, as a Muslim migrant, is dislocated and indirectly forced to return to the homeland after an unfriendly reception in the host society. The novel overlaps with the author's personal experience as an immigrant from Pakistan. The title of the novel is a cry against the universal wisdom on the idea of a fundamentalist, and at the same time, it is an appeal to ignore fundamentalism, be it religious

or economic. The author wisely links fundamentalism with economics because, in the business-minded capitalist Western world, humans are treated based on their commercial worth. The narrative is a monologue by the protagonist Changez who is introduced while in communication with an American stranger. Changez dons the hat of a host for the foreigner and narrates about his past; his bygone days in America as an immigrant followed by a disenchantment with the host country.

Changez is a Pakistani migrant who is handpicked by a reputed American company soon after he graduates from Princeton University. He is in a relationship with Erica, who is an American girl, is satisfied with his profession, and has a comfortable living in America following the privileged status of a green card holder until the 9/11 incident takes place. The terrorist attack shakes the nation with grief when the twin towers get hit by the two hijacked planes. Hundreds and thousands die in the plane crash into the twin – towers. It is one of the most heinous attacks against the humanity of the century—the twin towers collapsed and, along with that, the faith of a common man too. America becomes restless, and the entire nation gets ready to retaliate. The war of terror against Afghanistan to uproot the terrorist organizations becomes an American man's burden. It is the story of that delicate period when the protagonist returns to Pakistan and acts from there to dwindle the self-righteous US.

There are two aspects of this novel that make it distinguished. First of all, the protagonist Changez's social status that designates high-class association. He comes from a wealthy and reputed family, gets educated at Princeton University, and is employed in a very high-class firm that brings him a smooth settlement in the American land. Second, as an after 9/11 novel, *The Reluctant Fundamentalist* is a return-home narrative, and it remembers not only the immigrant experience and process of withdrawing from the host land but also a negotiation in the identity by altering the positions. A visitor in the US changes into a host in his homeland Pakistan and so the role changes. It reflects the silent wrangling that goes

within to claim for a place for a migrant in the society. Therefore, as compared to other diaspora characters, Changez marks a difference by holding the advantage of being a guest and a host at the same time.

Moreover, as a whole, Changez's double perspective gives critical insight into the text. There is questing of being considered as a foreigner and the underlying tension between a reluctant fundamentalist and a suspected terrorist. This double sense has been observed at every step in the novel. A comparison goes within the side by side, considering Changez's role as a migrant and a returnee.

> In Hamid's novel, the frame story that introduces Changez's immigrant story is, in fact, Changez's conversation with his American guest and an almost every page of the novel, the present state of Changez as the narrator and the host in Pakistan in intermingled with his various past events as the guest in the US, the story and the perspective of Changez as an immigrant as simultaneously mediated by his Changez's present conversation and perspective (Liao 126).

The style of narration contributes to bringing a fair comparison between the past and present life of the main character. In one story, multiple dimensions of the pivotal character are seen as a guest, as an immigrant, as a host, and as a narrator, throwing light upon the self and other relationships and discusses issues like immigration, identity, hospitality, and precarity. The tale is not only about immigration but also significantly discusses the reasons for the 'return' of an immigrant. In many ways, such a homecoming is a matter of celebration in the diaspora, but here is an account of questions raised on the 'return.' If not explicitly, they may sometimes be at a micro level; the reception is infused with a sense of doubt and uncertainty about the returnee.

A Tale of Migration and Homecoming

The Reluctant Fundamentalist is a double bind narrative containing the experience of a familiar immigrant story and an unfamiliar tale of an immigrant's return. In the year 2007, the novel was on the waiting list for the prestigious Man Booker Prize and later turned into a political thriller drama film in 2012 directed by Mira Nair. The novel faced a charge of being anti-American. Besides, on the post-colonial vantage point, the novel is criticized for deliberately being defensive towards Muslim identity and presenting an altogether victimized picture to sell it to the post-colonial readers. The novel has pieces of evidence regarding that because the novel is a monologue, and throughout the story, the listener does not speak. He has no role in contributing any fact or opinion. In this regard, this novel has a polarized view because Hamid criticizes American foreign policy on migration and mistreatment of Muslims, especially after the 9/11 tragedy.

The novel has multiple levels to interpret. It is a critique of western self-righteousness; it is defensive towards Muslim image that sometimes indicates Hamid's coloured vision and favour to the community to which he belongs. A writer gains more credibility instead of writing straight fiction when he attempts to throw light upon many aspects of an issue. However, this novel carries a different approach, which also suggests a semi-biographical reading to this novel because it is a consequence of the author's travelling between a life in the US and Pakistan, because his personal history matches with the frame story so well and because being a Muslim, author's subjective approach is noticeable in the portrait of his characters. Hamid was born to a Pakistani elite class family, passed out from Princeton University, and gave his services to an international consulting business based in New York for several years before withdrawing his permit card. He requested the British Citizenship in the year 2006, and finally, he returned home to Lahore. It is noticeable that his personal life has been a life of his choices, although his characters suffer in the narrative due

to migration. Hamid expresses in *Time Magazine*: “I went college in America soon after the Soviets were defeated. Surprisingly, few Americans I met seemed to think of Pakistan as an ally. Fewer still know where Pakistan was. After the war, America turned its back. Aid and military supplies were cut off” (Hamid, The Unusual Ally). No doubt, in real life, Hamid and his fictional character Changez have a similar experience on many grounds, and his purpose of writing this notable novel is revealed to Deborah Solomon in an interview, saying, “A wall has suddenly come up between my American and Muslim worlds. The novel is my attempt to reconnect those divided worlds” (Hamid, The Stranger).

An Immigrant’s Exile

Immigrant’s exile is a unique feature of this book where an immigrant feels alienated in a country of his settlement after a particular incident and has to self-exile to his land of origin. Homecomings are usually considered happy occasions, but Changez’s ‘back-to-home’ gesture raises further questions on hospitality, placelessness, conflict of identity, and the real home. Changez confronts struggle on both the fronts: as a migrant in the US, and he deals with his aspirations and reality, his association with Pakistan and America: the two nations stand miles apart in the war against terror, whereas on the home front, he feels an inner conflict due to his affiliation with America.

The story of Changez’s self-proclaimed exile from the land of his aspirations is a narrative embedded within the main structure. Changez comes to America in 1997 to pursue his American Dream. Hari Kunzru has also referred to Arjun’s American Dream, which is about fitting oneself in the lavish lifestyle of America. Changez works at Underwood Samson, a well-known prestigious organisation in New York City. He is much related to class distinction, and his views are explicit in conversation with Erica, saying:

> my way of carrying myself… suggest the impeccability of my breeding; and for those who inquire further, my Princeton University degree and Underwood Samson business card were invariably sufficient to earn me a respectful nod of approval… I see there was a certain symmetry to the situation: I felt I was entering in New York the very same social class that my family was falling out of in Lahore (*TRF* 85)

The Social status symmetry that he refers to reveals that Changez belongs to an eminently scholarly and cultivated, professionally qualified upper-class family in Lahore and his family maintains this wealthy status ever since colonial times in India. That was the time when the partition had not taken place between India and Pakistan. Those rich people of India had a close connection with the British, and no doubt, the British lifestyle left a significant impact on them. His great-granddad took formal education at the university in England at the time when a very small percentage of the colonized population could bear the expenses of English education overseas. English education and language bear a status symbol of the affluent class, and the English language dominates the country's culture and way of thinking. Therefore, every middle-class person started nourishing the dream to have English education "to climb the social ladder, whereas people of the upper class like Changez's family in the novel, strive to reserve their supreme power over other classes, just the way it was before during the colonial period" (Liao 128).

Despite such elite status, Changez's family was facing financial problems as he confesses, "the salaries have not risen in line with inflation, the rupee has declined steadily against the dollar, and those of us who once has substantial family status have seen them divided and subdivided by each larger subsequent generation" (*TRF* 10). To be simple, the family rich status could not remain the same as generations pass and their property declined

year after year, “but the status as in any traditional class-conscious society declines more slowly than wealth” (*TRF*10)

In such a condition, when Changez somehow arrives in America, he is not rich, and that stimulates his desire to join the American elite brigade at his earliest, “the ruling class of the world” (*TRF* 21). This desire also begins a sequence of comparisons, “this I realized was another world from Pakistan; supporting my feet were the achievements of the most technologically advanced civilization our species had ever known” (*TRF* 34). The protagonist also admits, to the stranger, “often during my stay in your country, such comparisons troubled me. They did more than trouble me. They made me resentful” (*TRF,* 34). The fact that irritated him was the sharp contrast between the glorious past of Indus Valley civilization and the present condition, which has drawn a line of difference between Eastern and Western progress. He feels ashamed when he gains a chance to work in Underwood Samson company, and he remembers, “I did not think of myself as a Pakistani, bust as an Underwood Samson trainee and my firm’s impressive office made me proud” (*TRF* 34). Underwood Samson company holds a reputation where accomplished and wealthy individuals give service, and it makes it a global elite company, a pioneer in its field. In Changez’s words, “I felt enormously powerful on these outings, knowing my team was shaping the future” (*TRF* 66). Furthermore, in such a prestigious company, he is the only non-native and one among the two dark-skinned persons. He wonders:

> I have subsequently wondered why my mannerism so appealed to my senior colleagues; perhaps it was my speech: like Pakistan, America is after all a former English colony, and it stands to reason, therefore, that an Anglicized accent may in your country continue to be associated with wealth and power, just as it is in mine. Or perhaps, it was my ability to function both respectfully and with self-respect in a hierarchical environment, something American

> youngsters- unlike their Pakistani counterpart-rarely seem trained to do (*TRF* 41-42).

Changez has awareness regarding the advantage he receives as a foreigner. He is a guest for Americans but not one of them, to the very fact. His American colleagues carry a colonial mentality that makes them feel superior to others implicitly. Changez dwells between opposites. On the one hand, he criticizes the colonial mindset of his Colleagues, and on the other hand, he enjoys his first-class status there.

Between the Poles

Changez, at the beginning of the novel, narrates about his comfortable position in America being a Pakistani. Although some differences exist, he always overlooked them. It is when Erica's father rebuked him and denounces Pakistan, and he feels as if his harmony with America has been attacked. When he visits her girlfriend Erica's family, her father turns judgmental about Pakistan and comments, "economy falling about though, no? Corruption, dictatorship, the rich living like princes while everyone else suffers. I like Pakistan, but the elite has raped that place well and good, right! And fundamentalism. You guys have got some serious problem with fundamentalism" (*TRF* 54-5). This is a very explicit criticism of Pakistan, and though the protagonist modestly defended, saying, "yes, there are challenges, sir, but my family is there, and I can assure you it is not as bad as that" (*TRF* 55). He knows the above comments are unobjectionable. But the "typically American" (*TRF* 55) attitude of supremacy influenced him too, and "Changez suddenly detached attitude towards his fellow national exemplifies his attempt to seek to distance himself from 'Home'" (Liao 132).

The novelist draws our attention to the post-colonial immigrant's dilemma, which longs for home as well as renunciate it sides by side, which criticizes western supremacy but quietly joins their camp to be a part of high society. This is particularly a post-1990 conflict.

The immigrants out there in western lands cherish their intact memories of the home but do not want to return to the motherland. Hamid wisely portrays the inner struggle of Changez. On the official tour to the Philippines, he imitates his fellow workers in work and etiquette and answers when questioned about the place he belongs to, "I was from New York" (*TRF* 65). It is worth noticing that the Republic of the Philippines is predominantly a Roman Catholic country in Southeast Asia while, on the contrary, Pakistan is declared as a Muslim country, and at his subconscious level, he "shared a sort of Third world sensibility with Filipinos. Perhaps it was for this reason that I did something in Manila I had never done before: I attempted to act and speak as much as my dignity more like an American" (*TRF* 65).

The conception of an 'other' is based on the sense of high and low division of the world. The same person cannot treat somebody whom he or she considers substandard the way he/she dislikes being treated for themselves. The narrator admits that during his Manila stay, he was obsessed with an American sense of superiority, and Filipinos are 'other' for him. With the same frame of mind, while riding in a limousine, he "glanced out the window to see, only a few feet away, the driver of a jeepney 'returning my gaze.' There was an undistinguished hostility in his expression" (*TRF* 66-7). This return gaze is a retaliation/ reaction to the elitist attitude, and Third world people do not appreciate it. The message conveyed, "his dislike was so obvious, so intimate, that it got under my skin" (*TRF* 67). Thus, the approach to American elitism with a third world self-consciousness becomes a reason of a complicated point of view of an immigrant. This complexity is exhibited in Changez's response to the breaking news of the terrorist attack and crash landing of the hijacked planes into the twin towers. Changez's reacted wired on the news of shattering of the main building of the WTO in the radical strike against America. On his last evening in Manila:

> I was in my room, packing my things. I turned on the television and saw what at first to be a film. But as I continued to watch, I realized that it was not

> fiction but news. I stared at one and then the other of the twin towers of New York's World Trade Centre collapsed. And then I smiled. Yes, despicable as it may sound, my initial reaction was to be remarkably pleased. (*TRF* 72)

What makes Changez to response so strange? Perhaps, it is the watchful mind that picks the elite temperament of society and uses it against the same. In the centre of such reactions lies a psyche to renounce the dominance. "please believe me what I tell you that I am no sociopath; I am no indifferent to the suffering of others… so when I tell you I was pleased with the slaughter of thousands of innocents, I do so with a profound sense of perplexity" (*TRF* 72-3). Though Changez has been an admirer of America, at this critical moment, his third world awareness captures his thought process, "my thoughts were not with the victim of the attack… I was caught up in the symbolism of it all, the fact that somebody had so visibly brought America to her knees" (*TRF* 73). This kind of response is certainly not acceptable as an apparent response, or a mistake and Changez clarifies his listener, "I was not at war with America… I was the product of American university; I was earning a lucrative American salary; I was infatuated with an American woman. So why did part of me desire to see America harmed?" (*TRF* 73).

The revelation of his deep feelings suggests he did not give a sadistic expression deliberately, but it is somewhere a buried irritation against inequality between developed and underdeveloped countries based on wealth and power. He is a Pakistani living in the US. "It is this dual identification, both as victim and attacker, that initiates Changez's dissatisfaction with his American life" (Singh 27). The 9/11 incident brings a paradigmatic shift in the world in every measure of the lives of immigrants. In Hamid's depiction, the protagonist's relationship with the US changes, his understanding of the people and nation turns critical and rational. He starts maintaining a social distance with his colleagues and Erica little by little. America declares war on terror against international terrorism and mainly targets at

Afghanistan. Its impact on society is also visible. The host society becomes comparatively inhospitable for the immigrants of South Asia origin and Middle East nations.

As Changez boards the aeroplane from Manila to the USA, he realizes a thick air of suspicion around him. “I flew to New York uncomfortable in my face: I was aware of being under suspicion: I felt guilty… when we arrived, I was separated from my team at immigration. They joined the queue for American Citizens; I joined the one for foreigners” (*TRF* 74-5). He is being treated as a potential terrorist when one officer at the New York airport enquires him, “…what is the purpose of your trip to the United States?... I live here” (*TRF*, 75). Changez’s upper-class ego of being counted as an American citizen subsides after such experiences as he is made to realize his status as an ‘outsider.’ He is directed to another chamber for second-level investigation before entering the city. Changez also portrays the city, “New York was in mourning after the destruction of the World Trade Centre… country’s flag invaded New York after the attack,” which proclaims a nationalistic spirit, “we are America… the mightiest civilization the world has ever known; you have slighted us, beware our wrath” (*TRF* 79)

The protagonist wonders upon this sudden patriotic wave in the country, which is though justified in the wake of a great tragedy that happened to them, yet the scenario changes too fast to be accustomed. Apart from America’s military actions on Afghanistan to destroy the terrorist settlement, the host society retaliates through passing comments on the immigrants hail from Muslim countries primarily. “America was gripped by a growing self-righteousness rage” (*TRF* 94). The native population starts demanding justice for the assault and safety of the citizens. They adopted instead of an aggressive attitude towards the non-natives. To quote:

> Pakistani cab drivers were being beaten to within an inch of their lives; the FBI was raiding Mosques, shops, and even people's houses, Muslim men were disappearing, perhaps into shadowy detention centers for questioning or worse…such things invariably happened in America as in all countries to the hopeless poor, not to Princeton graduates earning thousand dollars a year (*TRF* 94-5).

Poor is the victim and always trapped. Changez's condition is privileged, and he knows to make a profit out of it.

> He used to take advantage of his foreignness to pursue a position in the elite social stratum in the US…by focusing on the fundamentals of capitalism, and he strives to get rid of his troubling Third world sensibility and to bury deep his Muslim sympathy for war-torn Afghanistan so that he can maintain a peaceful relationship with his host country (Liao 136).

Being an immigrant 'other,' he tries to secure his space among the natives. However, at certain junctures of life, he does realize that to be in the good books of his fellow Americans, he has to compromise with the ideas of power and wealth in the US. Though he has always aspired them, he is no longer able to serves is the fact. His state of mind is unveiled in the following observation:

> I had always thought of America as a nation that looked forward; for the first time I was struck by its determination to look back. Living in New York was suddenly like living in a film about the second world war; I a foreigner found myself starving out at a set that ought to be viewed not in Technicolour but black and white. What your fellow countrymen longed for was unclear to me- a time of unquestioned dominance? Of safety? Of moral certainty? (*TRF* 115)

The author refers to ‘forwardness’ as an open and inclusive culture that is on the verge of loss due to nationalist sentiments. Changez feels a ‘woke patriot’ under such influence, “… in aspiring to power and wealth in the US, he has internalized American elitism to the extent that he even forgets where he comes from. A far stranger sense of belonging to Pakistan these emerges and occupies his attention during her stay at home” (Liao 137).

He does not feel belonging to a country in which he has spent his youthful years. He identifies himself through other’s vision, “I was looking about me with the eyes of a foreigner, and not just any foreigner, but that particular type of entitled and unsympathetic American who so annoyed me when I encountered him in the classrooms and workplaces of your country’s elite” (*TRF* 124). It describes the time when India encountered a terrorist attack on its parliament house, and the prime suspicion is on Pakistan. All these incidents happen as a part of a sequence, and Changez does not find any escape from guilt. Under these circumstances, Changez has mixed feelings for his land of origin Pakistan and place of action that is the USA.

> I felt powerless; I was angry at our weakness, at our vulnerability to intimidation of this sort from our – admittedly much larger- neighbour to the east. Yes, we had nuclear weapons, and yes, our soldiers would not back down but we were being threatened nonetheless, and there was nothing I could do about it but lie in my bed, unable to sleep. Indeed, I would soon be gone, leaving my family and my home behind, and this made me a kind of coward in my own eyes, a traitor. What sort of a man abandons his people in such circumstances”? (*TRF* 128)

The divided loyalties and failure to be detached from both the nations make pricks of conscience in him. “I was myself divided, that something called me back to America” (*TRF* 128). In the context of a Janus-faced person, his mental condition can be understood where he is torn between reliability and duty. He loves the English language, education, and life over there in the US but also dislikes American dominance and self-consciousness. At this time, Changez makes up his mind to go back to the US with the essence of his existential identity. His mother reminds him, “DO not forget to shave” (*TRF* 128), but he does not, “perhaps, a form of protest… a symbol of my identity or perhaps I sought to remind myself of the reality I have just left behind” (*TRF* 130).

Carrying a beard is like giving a quick clue to a terrorist association in America. However, Changez tries to hold his identity that way, maybe to challenge the majority mentality, or an attempt to make space for his loyalty towards both the countries. However, his efforts are not welcomed; the host society shows intolerance of beard for any stereotypical mind; the beard is a symbol of Islamic Fundamentalism. Changez bore major loss when he realized that Erica could not move on from her dead boyfriend’s memories, and their relationship cannot continue. He has already lost interest in his job, and the work environment is unfriendly to him. With divided identities and separation with Erica, he sums up, thinking that “I lacked a stable core. I was not, and for this reason, when she reached out to me for help, I had nothing of substance to give her… because my own identity was so fragile” (*TRF* 130). Changez does not find his space anywhere because of identity illusion. Elitism and socioeconomic class difference act as hurdles in the search for his identity.

There is a sense of insecurity in Changez’s character. “I was a modern-day janissary, servant of the American empire at a time when it was perhaps even colluding to ensure that my own country faced the threat of war… I was struggling! Of course, I felt torn!” (*TRF* 152). This self- realization that if he continues with Underwood Samson then somewhere, he

would be contributing to American Capitalism, and overall, it is used against the Third world. He feels like a servant, and therefore, this self-awakening inspires him to return to Pakistan permanently. The 'missing stable core' of identity that also defines his space is on search.

Perhaps, here the title gets its significance. The protagonist's search for a fundamental identity, an essential space to define his existence. For that matter, he explains to the unnamed listener: "you should not imagine that we Pakistanis are all potential terrorists; just as we should not imagine that you Americans are all undercover assassins" (*TRF* 183). Hamid, through such defence mechanism, comes forward to protect Pakistan's image. The fact is that Chanez, a Muslim immigrant from Pakistan in America, attempts to change his behaviour and adjust himself according to the presiding culture of America, but his roots prove strong enough to receive his inclination. Unlike other diaspora novels, this story featured immigration and return; it ponders much attention on exploring the relationship between 'self' and 'other' instead of exploring self-identity. We have been taught in theory that 'self' and 'other' depend on each other for their construction. Similarly, the narrative frames incidents under the light of which both the nations analyze each other; America and Pakistan reciprocate to view each other.

As an ex-immigrant, Changez's point of view appears broad. He realizes his position as a servant to the corporate class of America, which postulates a master-slave framework of understanding. He experiences 'othering' as a side effect of the 9/11 tragedy. While returning from Manila at the New York airport, he is interrogated, "if you are not ready to reveal your purpose in travelling here, your demeanour all but precludes the possibility that you are a tourist wandering aimlessly through this part of the world" (*TRF* 77).

The value given on the intention of work makes him feel humiliated, mostly when he has already cleared to them that he resides there in America. His documents say the same. It

suggests that for an immigrant, 'home' is always suspected and suspended. The American immigrant officer treats him as a foreigner despite his revelation of his actual position. Even we see, the American guest at the beginning of the novel is seen alarmed with Changez's appearance in beard to which Changez clarifies: "Do not be frightened by my beard. I am a liver of America" (*TRF*, 1). Thus, the novel has a start in a slightly tense way and the discussion on 'place' and 'placeless-ness.'

While *The Reluctant Fundamentalist* has a realistic description and semi-biographical element at the base of its fabrication to record an ordeal of immigrants, there is another novel of Mohsin Hamid titled *Exit West* (2017), which provides an argumentative discussion on the infusion of transnational sensibility in the coming age of diaspora. The novel attributes people's movement, nativist sentiments of the host society, immigration warnings, and despite that, visualizes the planet as a shared place with penetrable boundaries.

Hamid's fourth novel, *Exit West* figures out themes of globalization and transnationalism. A young pair of lovers named Saeed and Nadia reside in an anonymous city. The nameless city goes through the civil war between the national government and the extremists. The couple has to run away from the city using a system of make-believe portals that direct them to various locations across the globe. During the time they travel from one door to the other, from the Greek island of Mykonos to the capital city London, and from there to Marin County in Northern California, their intimate relationship too faces challenges by the trauma of becoming stateless persons conditioned by the civil war. However, in the time of turmoil, their relationship remains intact. The violence around the two central characters, spurs and advances their relationship. Hamid describes a world without clear borders. The novel conceives a society where people have the liberty of free movement across the world. As they are migrating, millions and perhaps billions of other people are migrating as well. Though in the middle of an event, Hamid expresses, "when we migrate, we

murder from our lives those we leave behind" (*EW* 94), the novel is an attempt to look at the universality, and things become entirely untenable.

Oftentimes, transnational writings consider disclosing the presence of an underneath boundary of belongingness. Moreover, it usually poses a fundamental question of whether somebody has the right to stay at the place of his or her choice? The novel begins showing a nameless city crowded with refugees and militants making a disturbance all around. The book discovers the intertwining routes of Saeed and Nadia, the couple from an unknown city somewhere in the East of the world. The city is at a critical point and afraid of demolition. The couple manages to rescue from the city where war has enfolded routine life, and things become entirely untenable. They opt to leave via those mystical portals that take them to Greece, England, the US, and so on. Hamid uses these mysterious portals that lead to random cities around the world, and it plays an important role in his art of storytelling. "A normal door could become a special door, and it could happen without warning, to any door at all" (*EW* 72). The portals serve an imagined view of the world as space without borders, in which the West precisely faces the illegal migrants' problem. Although these entryways prove bliss for the immigrants, at the same time, they are a sort of curse for the indigenous population. These gates can open anywhere and invite a considerable calamity across the world.

Of course, this makes the novel relevant, purposefully, for a Western audience. In the repercussions of the US Presidential election, a Western reader seems to have unfolded the falseness of national boundaries, the significance of closing doors, the international framework with which audiences in the East could be restricted. To put it differently, the immigrants from the Global South or the neighbouring nation-state could be prevented from entering the US for a long time after the implication of the new policies on migration.

Exit West at once powerfully documents deterritorialization and also draws attention to the present situation of being a refugee and problems of their life during the emergency. As Hamid puts in words:

> regions pulling away from regions and cities pulling away from hinterlands, and it seemed that as everyone was coming together, everyone was also moving apart. Without borders, nations appeared to be becoming somewhat illusory and people were questioning what role they had to play…the nation was like a person with multiple personalities…whose skin appeared to be dissolving as they swam in a soup full of other people whose skin were likewise dissolving (*EW* 155).

The narrative has a continuous shift between the genre connecting emotional and political platforms together. The story is also a connection between the past, present, and future. Moreover, such an approach makes the novel progressive. It reflects upon a world where hundreds and thousands of population are trying to escape "from once-fertile plains cracking with dryness, from seaside villages gasping beneath tidal surges, from overcrowded cities and murderous battlefields" (*EW* 211), sometimes, when migrants are seen as vicious, reduced to be identified just as a crowd, lacking character or individuality; Hamid's novel is a chance to sketch migrant personas with some potential and characteristics.

Saeed and Nadia bear with so many troubles in their way forward, passing through the doors. In was in no way free from painful efforts and discomfort. They suffer to survive in a Greek Island called Mykonos, London, and then in the San Francisco Bay area. They are also deprived of money and being cheated by brokers from their own country in the course of their journey. Even when they get a shelter to stay, they live in the persistent fear of being forcefully driven out. The fear of terrorists coming close by from the same gates that the

refugees use and the fear of compliance with a rule in the West that is favourable to the nativists keeps the migrant community tensed. Resourceful immigrants can manage to live at the central location in the city; otherwise, those who have used up resources are hopeless. Apart from that, Saeed never accepted to quit the city and leave behind an aging father.

As the world is moving to embrace the technology and flow of exchange at a fast pace, allowing people to travel, migrate and settle at various locations of the world, the favouring of people born in a particular place has also become a considering ideology. This narrowing down of vision to the purity contrasts with the emerging discourse of hybridity. It creates a threat of existence among the immigrants. In this respect, Hamid's use of magical gateways is simply a hypothesis, and a definite idea introduced to the world to give up its fears of migrants. Hamid approves of a fear that keeps immigrants reminded of their identity as a 'stranger.' He, instead, encourages the worldwide society to stretch their hands wide open and allow unrestricted movement of people. There is a message for the natives of the host countries when the nativity recovers their existing fear of the other. They would discover or recognize a mutual harmony and try to shape a new social group. The surfacing reality of social life with an underneath scenario of internal globalization is what should be understood as a global world.

In the past two centuries, the act of crossing national territories has formulated a body of multitude moving out from place to place, and thus, it is providing space for human communication and creating a transnational social sphere. The critic Victor Roudometof asserts that people assemble from various countries or ethnic groups and tongues compose an exceptional multinational social forum. It is a customary process now to have such a shared public space created by displaced people with technological aid. These Transnational organizations are even accessible and refined amidst the people who have not crossed any nation-state border or they have no experience of becoming immigrants. Despite it, they

experience a transnational sensibility because these people are open to other customs with the help of tourists, immigrants, mass media, or commercial, cultural establishments in their locale, for example, multinational restaurant chains like Starbucks, Subway, McDonald's, and the others. Having been exposed to such multinational outlets, they have much experience of diverse cultures across the world. It has a positive impact many times, which brings a change in society to be open and hospitable to the other.

Transnationalism and cosmopolitanism have a conflicting correlation. Czech writer Milan Kundera does not accept these two words happening in general. He discovers that these terms are applied regarding a select category of people; hence, these are class-oriented. By contrast, Milan Kundera recommends, "the labels of 'transnational' and 'cosmopolitan' are far from innocent descriptions of an actual situation" (Roudometof 114). Illegal migration is usually addressed as a refugee crisis, and that is a problematic point while explaining transnationalism and which brings it at the crossroads.

Hamid has an optimistic and substantive approach to migrants. In the last half of the novel, there is a flood of people shifting from one place to another. One can imagine a picture through words that the entire world is proceeding from somewhere to somewhere else. It appears like much of the population from the Global South countries in transit to the Global North nations, but also, within the nation, people residing in the different poles moving to one another's places. It has normalised the act of migration. Here one finds Hamid's novel unfolds itself to be a tale of not only of the present but of the future where the human transmission will be something very usual and everyday affair. As the novel reveals, "…everyone migrates, even if we stay in the same houses our whole lives," and the novel arrives at the maxim, "We are all migrants through time" (*EW* 209). It is a perpetual token to remember that everything is fluid; it does not acquire any fixity, and people keep advancing along with time and circumstances. Every one of us is in diaspora. Life is a journey through

time and space, and space is as fluid as time. It is a reminder that we all step through doors and embrace differences. Claire Chamber puts it differently, saying, "his use of the first-person plural pronoun indicates that all of humanity owes a debt to defend and help displaced people" (Chamber 238). Hamid ends the novel with a vision of acceptance for all, which is suitably a transnational perspective on the theme. After all, it is a novel, a piece of literature that imagines a better and a possible world. In Hamid's words, "to believe in humanity's potential for building a better world" (*EW* 202).

Exit West depicts mass migration, and the characters emerge into an unfamiliar and uncertain future. The narrative focuses on Saeed and Nadia, who live in a century whose name is not revealed. Right from the beginning, there is a possibility of civil war, and the condition appears fluctuating around. The sword of Damocles hanging over their head. The war outbreaks and there is an atmosphere of unrest. The author then introduces a fantasy of magical doors taking away people quickly from one location to another. They have to leave their previous lives at the back, and they find a gateway to walk through. Migration becomes undesirable yet unavoidable. In such circumstances, Hamid expects human solidarity and points out the nativism immersed in the western mindset. The book collectively addresses the western world to accept migrants without fear and put aside the fear of purity.

In the novel *Exit West*, non-physical doors are given as an option to evacuate from the troublesome present to the possibly safe future. Each door opens to a specific place. Out of that, some doors are clogged and obstructed passage by the government or terrorist group similar to a border that is closed, and migrants have to pay illegally to trespass these borders. Thus, border crossing becomes an illegal act. In recent years, the most discussed border is the US-Mexico border, which exemplifies the power-mongering nation and its treatment to migrants. The borders as entry points of a nation are used as a safeguard to prevent refugees. In this context, the novel *Exit West* represents the situation when going to and settling down

in another country let some people feel as 'other.' As if they are intruding the privacy of a community. Hamid's vision is that the doors are a tool to dissolve geographical and political borders in the novel: " nation was like a person with multiple personalities, some insisting on union and some on disintegration, and that this person with multiple personalities was furthermore a person whose skin appeared to be dissolving as they swam in a soup full of other people whose skins were likewise dissolving" (*EW* 155-6). The element of these unreal doors is a symbol of liberating nations from boundaries.

The idea of the release of borders and the stricture of borders is the most significant conflict of the transnational discourse in the present context. No doubt, in the *Exit West*, doors prove an aid for the migrants. The process of migration becomes faster and more comfortable as compared to the traditional route. Though the doors take the characters to unknown lands, none of them gets harmed. They sound safe and out of danger. In a way, it encourages human flow. Presenting such kind of image, Hamid indicates the frequency of migration in contemporary times- the massive movement of people. His statement in the New Yorker suggests, "they allow him to compress the next country or two of human migration on our planet into the space of a single year" (Hamid, Migrant in All of Us).

Just like that, there is a futuristic vision presented in the novel showing migration as a growing phenomenon. It sets the ground for the existence of several communities together; the mingling of colonized and colonizer population to reset history. It is unique. It is visionary, and from one set of post-colonial aspects, it contributes to the decolonization process where the borders between nations blur and no longer differentiate between the centre and the periphery. Suddenly, whole discourse on the marginalized and refugees' silences and disposed voices seems to conclude this new interpretation. However, today's political context is dissent from this type of narrative. The power equation guides today's political discourse, and therefore migrants are usually treated as 'other' in this equation. They

are the other, not sharing the majority community's identity. Migrants are widely ignored, and concerning the novel, one can notice the same status all over the world. In *Exit West*, also this banning of immigrants from politics is brought to the attention of one and all. Apart from the favourable sight of magical doors, Hamid catches readers' attention towards the negligence and dislike for migrants in the Western world. Nadia and Saeed live in sideways in the refugee camps on Mykonos that is located in the suburbs of Greece and Great Britain. In Mykonos, they resided in a place allotted to them while in London, they unknowingly and illegally shared someone's private property. "All over London houses are parks, and disused lots were being peopled in this way, some said a million migrants, some said by twice that" (*EW* 126). The situation was that several lodges and private apartments remain vacant because their possessors are not available to look after them almost every time. Thus, the refugees who entered these houses via the other entrances choose to settle there without hesitation. The overall impact of this is as following:

> It seemed the more empty a space in the city the more is attracted squatters with unoccupied mansions in the borough of Kensington and Chelsea particularly hard-hit, their absentee owners often discovering the bad news too late to intervene, and similarly, the great expenses of Hyde Park and Kensington Gardens, filling up with tents and rough shelters, such that it was now said that between Westminster and Hammersmith legal residents were in a minority, and native-born ones vanishingly few, with local newspapers referring to the area as the worst of the black holes in the fabric of the nation (*EW* 126).

The novel draws attention to the unequal distribution of space, which ultimately joins the debate between developed and undeveloped nations. Cities like London have much physical space in excess, whereas many cities in the world strive for an affordable living

space. Occupation of space by migrants is an indication of a shift in power, and migrants fight against their exclusion from the mainstream. Saeed and Nadia show a protest against the British government's action to make them vacate the invaded houses. "…the authorities soon turn to more drastic measures when they encircle the occupied areas and cut them off from all supplies so that the political exclusion of the new migrant population turns in to their physical exclusion" (Brauer 309). Thus, *Exit West* explores the struggle of migrants for space, literally and symbolically, to suggest inequality in the world.

A Future Together Despite Conflicts

In short, Hamid's novels reconsider the place and bring on the display of the conflict about placelessness. He discusses fundamentalism in the modern context, which is beyond the religious frame of understanding. Today, fundamentalism is associated with nation, economics, personal dreams, and disappointments, and political ideologies. Anything could inspire fundamentalism, and thus, the misconception is broken that fundamentalism only serves a religious belief.

For Hamid, treating the subject of migration in two of his novels has been a different experience. *The Reluctant Fundamentalist* is a realistic story, whereas *Exit West* is an experiment involving the magical element of those doors. In reality, no such doors exist, but, in the novel, those doors are promising a quick shuffling between places, denouncing the very thought of borders. Borders restrict the human flow, whereas these magical doors help them in movement. In his thought experiment, Hamid visualizes a fantasy of doors and projects them comparing with present-day technical portals like the internet, phone, and aerorplane, which support human life to leap in time. To his imagination, these screens are some kind of virtual doors that take the one to another world once he or she taps on the screen. One enters the digital world and shares a digital space that is far beyond physical boundaries and gives unlimited freedom. Through such imagery, the novelist tries to present an ideal space or a

free space to move and evolve as a diaspora. This image is the vision of a dreamer who sees the world undivided into boundaries. Hamid has a critical eye on the international reaction to the immigrant ‘other’ and conveys the idea through both of his novels that the human race has a future together, and the ‘fear for others’ should be shunned. Following the discussion, to add more depth and meaning, the next chapter proceeds to discuss the limitations and possibilities of this new narrative of the diaspora, which have been traced out so far.

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Chapter 4

Diaspora at the Crossroad: Coexistence and Precarity

In the contemporary world, when the acknowledgement for a dynamic transnational network across the world goes to globalization, literary texts navigate us to a different dimension of the world. Even if these literary texts have a global framework, they reveal the core realities which make the subject challenging to live, experience, read, and interpret. Diaspora is a journey of experiencing migration that involves layers of social and psychological aspects, which makes it a complex concept that needs to be looked at from its various angles. Earlier chapters tried to locate non-fulfillment of cosmopolitanism and ripples of the 9/11 terror attack on the migrant's lives painted in the primary texts. This chapter reads diaspora at the crossroads based on Hari Kunzru and Mohsin Hamid's representation of migration at a different level. It moves the discussion ahead of explaining the way these elements unstable the world society and create a contradiction. It attempts to explore the new diaspora and discusses some of the primary missing links under the rubric of the nature of world hospitality and difference. Besides, being diaspora novels, the Global South and Global North encounter each other with a history of colonisation and flourishing globalisation. Kunzru and Hamid add to the genre of post 9/11 diasporic fiction's transnational and transcultural perspective, which indeed begins a discussion on the intersecting nature of diaspora theory and experience. With this backdrop, the new diaspora arrives at a system of the world in an era of globalization and to reconsider the question of identity and the 'other' in the post 9/11 epoch. The 9/11 afterwards is also a period primarily influenced by the thought of global belonging. In this context, the present-day diaspora discourse also features violence and precarity along with theories of harmonious coexistence. It does not deny the order in the world; however, it tries to find out the loose threads.

Moreover, due to this aspect, the diaspora is on the threshold; its future is yet to be decided. This growing precarity is, no doubt, an outcome of developed nations' attitude towards migrants coming from non-western countries. When we talk about Transnationalism, the most crucial feature is hybridity, which is also a willful approach. We are no longer mourning over the loss of purity of culture or identity because we know there is no such purity. However, it simultaneously raises doubt on the position of the third-world country diasporic authors who chose to migrate to the West; that means the immigrants from the formerly colonized countries have compromised with the injustice and the atrocities done to their country knowingly or unknowingly. Under the shadow of transnational literature, their validity is under suspect. The chapter also holds a brief discussion on the significance of diaspora in the post-colonial age. It questions the validity of diaspora that sometimes appears a mismatch with claims of the post-colonial unrealistic promises.

Revisiting Cosmopolitanism: Unfolding the Surface

New diaspora mediates between post-colonial reviews and globalization in the society, which gives a prospect of transference of people, cultures, ideas, images, and meanings, mutual influence of cultures, negotiation, and constant transformation of identities. On one level, South Asian fiction of diaspora takes into account the experience of refugees who are largely ignored by the contemporary discussion of cosmopolitan and at a different level, while representing diasporic persona, that above dispenses a fluid identity to its subjects on account of concepts like hybridity and multiplicity propounded by Bhabha school of critics. Cosmopolitanism in the context of the diaspora is very close to the idea of 'self' and 'other' in which a willingness to involve the other, a concern to develop competence in cultures and a shared cultural conversation becomes essential. That exhibits the under tension in exploring this issue and discloses the hierarchical structure. Therefore, one can notice a frequent challenge to the theory of cosmopolitanism for being elite-oriented. 'Cosmopolitan' is often

taken as a fashion term for metro cities who have exposure to multiple cuisines, migrants, travel, different languages, and cultures. The elite class cosmopolitanism is described as "consumerist cosmopolitanism" (Vertovec and Cohen 11), which indicates the transfer of foodstuff, artwork, literature, and culture to represent a multicultural society, but it is a picture of capitalist globalization. It generates a rift between the rich and the low class and leads us to two directions; it makes us unable to favour anyone of them or agree on either, for that matter. "We read cosmopolitanism under the sign of its anxiety" (Gikandi 26). Hence, any discussion is open-ended and requires a recognition of the limits of theory. With a fascinating term 'transnational,' a migrant becomes burden less; sheds his or her load of carrying the battle of identity on shoulders, but simultaneously the ongoing reflections on this event keep him or her in an alarming situation. Simon Gikandi underlines the problems with the term 'cosmopolitan' and claims it to make sense an "abstract faith" (29). It means it suspects on the practice of cosmopolitan ideology in the same way as it has been proposed for inclusiveness and equality in cultural treatment.

The contemporary discussions on diaspora, whether in theory or fiction, are concerned about this 'from the below' perspective. They depict the everyday life of migrants from middle class or lower-middle-class backgrounds and how they struggle to get through the power play of the system. An important contribution towards this aspect is by Michael Peter Smith and Luis Eduardo Guarnizo's edited book *Transnationalism from Below* (1998). The book reflects on the negotiations in the lives of diasporic people's lives who come from the marginal sections. We find a similarity of discussion in the ideas of “grassroots globalization’ by Arjun Appadurai, James Clifford's ‘discrepant cosmopolitanisms,’ and the ‘vernacular cosmopolitanism’ as defined by Stuart Hall” (Flores 32) that specifies the need to approach the ordinary which is also indispensable. This 'bottom to top' perspective becomes significant in every case of identity formation in the diaspora. The characters, whether Pran in *The*

Impressionist, Arjun in *Transmission*, Changez in *The Reluctant Fundamentalist* or Nadia, and Saeed in *Exit West*, they all stand in one queue who have been marginalized and faced discrimination contextually. These novels unlock a window on contemporary global happenings.

There is an anxiety in Nadia and Saeed that follows them everywhere they visit, whether it is England or the US. There are other immigrants like Nigerian migrants' communities with whom Saeed and Nadia find a bonding. Are these new communities be called transnational communities? If they are given status as such, how can they be subject to the UK government's power play? These people feel 'other,' and the natives have a fear of the 'Other' due to the massive inflow of the immigrants. These new communities are not trusted. The host communities question Their loyalties. The natives of the host country fear that a communal mingling may undermine the traditional structure of the indigenous society. *Exit West* draws our attention to the questions like are these refugees ultimately harmful and useless for the USA and UK? How the inflow of immigrants reconfigures their society, politics, and the environment? Even the title of the novel exhibits the ambiguity of time, whether exit to the West or exit from the West? The diaspora community in the novel and the local community have incompatibility. As a process of transnationalism and globalization, cosmopolitanism evolves, but it has two faces: one is 'cosmopolitan,' which is open towards the world, but the other is 'local' (Roudometof 124) which is more ethnocentric and defensive towards the natives. They have less acceptance of outsiders. The diaspora community has to encounter it while trying to find its proper place in a space that requires to be rearranged. Natives suspect that a growing population affects the resources of the nation, or it will complicate the society, but to see the brighter side, the immigrants also contribute to their economy. Therefore, there are always two aspects of the situation.

There are two dimensions to look at the new diaspora in the present concern, which drags it to the crossroads. On the one hand, redefining diaspora suggests support to underdeveloped or developing nations' economic conditions, but on the other hand, developed and advanced countries attend this flow of migrations as havoc to them. They take it as a threat to their economy and culture, and therefore they are favouring anti-immigrant actions and laws. This situation is aporia. It can also be said a diasporic antinomy. Though this bias against immigrants existed before the 9/11 incident, it is rekindled the aftermath of this with a blow. This discriminatory and negative campaign against immigrants affects the lives of migrants because they do not feel protected. Kunzru also depicts this in his novel, which presents a discriminatory situation against Arjun as he feels exploited.

The Conscious 'Other'

In this concern, post 9/11 South Asian novels present a view reflecting the impressions of its repercussion on the unhomely immigrants; remaining terror and fear impact. Kunzru's *Transmission* and Hamid's *The Reluctant Fundamentalist* explains the situation when homely migrants are suspected and unfairly treated, and if they have a Muslim connection, then the condition turns worst. In the context of the universal war on terror, the migrants are shocked to realise the uncertainty between home and the outside world because all at once, a line of difference is drawn between them and the natives. This confusion is present in *Exit West*; indicates for our divided world. Hamid describes a delusional elderly person in San Diego, a city in California, inquiring, "whether it was Mexican that had been coming through or was it Muslim, because he could not be sure" (*EW* 47). Claire Chamber opines that "this is the only use of the word 'Muslim' in the entire book, and not a single mention is made of Islam or Pakistan" (Chamber 232). However, as we read, we are made aware of other signals that represent the Muslim domain of the script. For instance, the protagonists' names Nadia and Saeed suggestively point out Muslim refugees specifically. Nadia wears religious black garb

'cloak' though she informs that she wears it "so that men don't fuck with me" (*EW* 16). The robe helps her to immune herself from the societal gaze and disguise her non-conformist lifestyle, but this justification appears Hamid's escape from being trapped in religious representation. In the last few years, the Muslim community is facing humiliation, and this discrimination has been increased. Also, a few Muslim nations faced wars, and, in this regard, the novel centres the Muslim context. In the early chapters of the novel, we can derive the fact that Saeed and Nadia's land of origin is a Muslim state although the city is referred as unknown because there are clues of the increase of the extremists and characters of the novel practice Islamic norms like prayer or wearing a robe, it is most probably Lahore in Pakistan. “First dense smog” (*EW* 57) reveals in Chambers' words that Lahore city struggles with pollution and fog in early winters (Chamber 233). Referring to an unnamed city could be the strategy of the novelist to prevent it from giving a specific Islamic status because Hamid, as a cosmopolitan writer, speaks for refugees in common. As a cosmopolitan aspirant search for the survival of migrants and refugees. The novel compels its readers to think about the condition of undocumented refugees who try to cross borders to escape war and troubled life. A section of the text, in which Saeed and Nadia talk about a hypothetical situation of receiving refugees in their own country and drawing a comparison between the cold response they received in the West with their country's reaction:

> imagine if you lived here. And millions of people from all over the world suddenly arrived.
>
> Millions arrived in our country; Saeed replied when there were wars nearby.
>
> That was different. Our country was poor. We didn't feel we had as much to
>
> lose (*EW* 162).

Chamber interprets it as Nadia's thoughtful effort to understand the situation by putting herself in native's shoes and their narrow vision. Similarly, in *The Reluctant Fundamentalist*, Changez's self-consciousness at work is a result of his awareness of his position as a Muslim. Critics like Peter Morey see it as a strategy of Hamid to play the role of middleman of Pakistan to the West. In many of his articles published in the Western media over the years like "Pakistan Must Not Be Abandoned" (Guardian, October 15, 2001), "Pakistan's Silent Minority Is Not to Be Feared" (New York Times, March 27, 2007) and "Why Do They Hate Us?" (Washington Post, July 22, 2007)" (qtd in Morey 218) he has gained attention and also tried to develop a dialogue with the Western citizens on behalf of Pakistan. Therefore, the fact cannot be denied that when Hamid writes, he writes with a specific sensibility in mind. The tension between America and Pakistan and the trouble of refugees become pressing issues for his writing. Events such as the 9/11 attack in New York or the 7/7 London bombing make a massive impact on the lives of migrants, which Hamid recollects and characters in his novels blow a desire to find their place in the world.

It has already been mentioned that in the whole diaspora structure, the global south is tilting towards the global north. That generates fear and insecurity in the natives of the Western world. The argument does not blame a complete absence of integration of the diaspora community into the majority section of the host society. In Europe itself, many cities have integrated these transnational societies, creating a kind of globalization from below. Some immigrants participate in public life, city management, and even in politics of the land of settlement. For example, Sadiq Aman Khan is a British-Pakistani Mayor of London since 2016. This is evident that western societies have had a generous attitude towards the immigrants, and before the 9/11 incident, their frame of mind was positive for Muslim immigrants. Presently, 8 per cent of the total population of Europe is Muslim. The Muslim migration to Europe is not new, but today Europe is struggling with the new challenges. To

quote, “Europe is wrestling with the dilemma of protecting its value while searching for in integration of its immigrants and Muslim minorities, particularly second and third-generation Muslims” (Ennaji 4). According to the year 2010 report by the Council of Europe on Islam, and anti-Muslim prejudice in Europe in which it underlines that Muslims have settled in Europe for many centuries. They have served and contributed to European progress, but today they are marginalized “because of received ideas and resistance against their religion and culture” (qtd in Ennaji 4). As a result of 9/11, disapproval of Muslims in the West has increased. Moha Ennaji states that Muslims across the world have a different orientation to religion and culture. Muslims from African countries, or the Middle East or Pakistan or Indian, have different cultural tendencies, but “when they migrate to the West, all Muslims are flocked together under the homogenizing approach” (Ennaji 5). This sort of essentialist perspective towards Muslims in the West “is collectively responsible for the senseless violence committed by small groups (Moghissi and Halleh 2), and it influences the judgement of the entire Muslim community.

On this issue of treating refugees and absorbing refugees in Europe, Chamber shares a unique discussion by referring Kingsley’s argument that “the refugee population can be ‘feasibly absorbed by Europe if the continent acts compassionately and in unison” (Chamber 239). Claire gave a sketchy description of some of the incidents when some nations gave a complete shelter to the refugees of their neighbouring state, for example, Syrian refugees found shelter in Lebanon, Syria became a shelter-home for Palestinian asylum-seekers once, Pakistan gave refuge to Afghanistan’s 1.5 million migrants. Despite such background, the last elections in the world depict the rise of right-wing nationalism, especially in India, UK, and the US. President Trump’s foreign policy of ‘sealing off the border’ to stop migrants is a consequential action of this nationalistic approach. A similar idea is mirrored in the novel, saying, “adding to an unprecedented flow of migrants that was hitting the rich countries, who

were building walls and fences and strengthening their borders…" (*EW* 71) explains the politics of the wealthiest nations to contain immigrants. The developed countries' policy to regulate the world by firm borders stands in contrast with the stateless people and the idea of a globalized world. This paradoxical situation is underlined in this chapter, which has a solution in Hamid's magical doors depicting a porous border image that means allow every individual to pass the borders. The novel exposes the troubles of powerless displaced migrants. It would be apt to remember that India is also facing a similar situation regarding refugees in the West Bengal and Assam against which the Indian government is proposing to implement NRC despite receiving a nationwide protest. The problem of immigrants is addressed worldwide, and President Trump's policies have received a public backlash. Though, the case of the US is different from India because here in India, refugees are without document, and the neighbouring countries Bangladesh and Myanmar do not share any accountability, whereas US migrants have visas and passports, which proves their record.

Transforming the Vision

The discussion on such policies leads us to another aspect of the issue. The policies regarding migrants appear inhuman on the face but also triggers a thought on the framing, building, and rebuilding nations. Emerging countries impose the burden of refugees on the developed countries who sometimes struggle for equal employment or resources for their citizens. From immigrants' point of view, it is rude to face boundaries on the borders or being under the surveillance of the host authorities, but to expect a nation to be all absorbent, is also a tough thing. How would we define a nation if it has open borders or fluid borders? Diaspora itself problematizes this concept of free borders. To quote from one of Kunzru's interviews:

> I see a paradox in the way the capitalist world is looking at migration, including asylum seeker. The capitalist world believes in the free movement of capital but not in the free movement of people (Kunzru's interview with Pais)

Hari Kunzru expresses an intense sorrow of moving away from a place and the loss of an idea of permanence in a globalized world. This situation of stress between the global and the local profoundly affects lives in diaspora, and this is the new thrust area of studying diaspora; the way people try to interpret and derive meaning in a world that superficially looks united. However, there is a widespread immense impurity in the global system. Towards the end of the novel *Transmission*, the characters realize a new awareness of place when they pass through borders: Arjun crosses the Mexican border, and it dissolves into the wires, and Guy Swift feels a change in his perception after an interrogation with the South African border police. Thus, the act of crossing the border represents not only a physical but also personal change.

Thus, it is visible that in both of Kunzru's novels, the treatment of an individual's identity is different yet denies the old idea of substantial identical belongings and characters either achieve or in a process to achieve a non-influential state of marking their identity. Diaspora, in transformation, challenges not only the old notions attached to this theory but also scrutinizes contemporary beliefs. Kunzru agrees in one of his interviews that the idea of home, homelessness, and belonging is an important concern in *The Impressionist*. The book does not show its protagonist a pathetic homeless boy. Instead of this, his struggle to find an identity of his own is accepted as a human condition which helps in character formation. The idea of home and identity give an insight into its constructiveness. It is built not with bricks but with relationships with people and places. The novel begins in 1918, set in the colonial times, and investigates the politics of identity featuring race as a centre of the discourse. Pran, a man of mixed race, has to legitimize his identity under the white people's judgement. His

Indian identity as Rukhsana and Bobby is discarded, and he has to re-invent himself as Jonathan when he leaves for England. Thus, this rejected impressionist poses a question of whether assimilation and mimicry of the master is the only way to gain an identical position for a migrant or his or her true identity has any claim? As a colonial subject, he experiences anxiety, and Arjun Mehta of *Transmission* also shares the same to some extent despite being in the digital era.

In *Transmission,* Arjun struggles to craft self-recognition and puts effort into sustaining on the foreign land despite the hostility of corporate attitude. Kunzru's *Transmission* depicts a consequential coldness felt by Indian migrant workers after the 9/11 incident. Discussion in *Transmission* focuses on Kunzru's metaphorical use of the virus, and the global threat spread expecting the dissemination of the computer virus, but the thesis also examines the ways that Kunzru unravels the interwoven relationship between terrorism and immigration. The novel criticizes the US post 9/11 global notion designating immigrants as untrustworthy in the name of domestic security. Immigrants who do not qualify for their trust are supposed to be expelled.

The whole discussion reaches a conclusive view that to prevent the immigration issue, what steps are taken by the Western governments. Kunzru initiates a discussion on the border and border security. In the novel, it is informed that the border between the US and Mexico is under surveillance to block illegal entry. To quote from the text:

> the border between the United States and Mexico is one of the most tightly controlled in the world. From Brownsville, Texas to the California coast it runs for 20,000 miles, monitored by armed patrols equipped with thermal-imaging cameras and remote-movement sensors, portable x-ray devices, GPS optics, satellite maps and other technologies intended to prevent (or at least

> minimize) the unauthorized crossing of goods, vehicles, and people (*Trans* 266).

Although there is no detailed and concrete discussion on border polices in the novel, yet it strongly draws readers' attention. It is informed that the European Union also frames a joint European border authority. Towards the end, there is a raid on immigrants, which is tragic. The novel concludes with simultaneous processes: on the one hand, limits are withdrawn, and people come to understand one another well and to develop cordial relations, but on the other hand, people like Arjun Mehta must pay a lot to deal with the situation. Kunzru expresses in an interview that it is not only the fear of terrorism but also the suspicion that affluent world harbours about outsiders sharing their prosperity. That fear of sharing wealth and space with others is a dominant western thought.

In Hamid's works, there is a possibility to reconcile with differing situations. His characters find a way to deal with opposing conditions and move towards coexistence. *The Reluctant Fundamentalist* talks about the point of no return to return. *Exit West* also sketches a possible future in which people mix to live harmoniously. This means it is an ideal stage, and Hamid tries to give imagery where portals liberally open for refugees. Both the novels question the existence of a nation based on limits of borders and whether it is relevant to maintain borders concerning the present scenario of time and space in the globalized world. In the *Exit West*, Hamid sets the scene in a nameless city that suggests events matter more than names. However, simultaneously, Hamid indicates the discrimination against the migrants and the way they are considered secondary citizens. However, *Exit West* emphasizes on migration as a universal norm; hence it should no longer be a strange and unfamiliar experience. Human being's presence negotiates with the time and space that takes him/her beyond the familiarity; that means it keeps changing, and it suggests to embrace the unfamiliar. Perhaps, this is the direct message this novel tries to convey.

Pakistani-origin diasporic author Mohsin Hamid's novel *The Reluctant Fundamentalist* brings to the fore the question of home, belonging, reception, and acceptance of migrants in the western nations. The novel describes the urban reality that changes overnight. This is a story of a Pakistani man working in New York in some corporate environment. He falls in love, has his heartbroken, and moves back to Pakistan. The 9/11 incident is used in the novel as a peaceful background. However, there is a growing tension despite the protagonist's quiet attempt to handle it. He is an idealistic man who faces disillusionment later on. The protagonist returns home after receiving a hostile and unhomely treatment by the people of the host county that is the US. The novelist uses the technique of the first-person narrative to recount his point of view. The story is narrated by the first-person protagonist, who takes the reader into the subconscious of a Pakistani emigrant. He feels double-sided suspicion: one that he receives in the country of settlement, and the other is after his return to his native place Lahore. There too, he finds discomfort to assert his identity, and thus there is a state of negotiation. His identity shrinks as a stranger on both the fronts. *The Reluctant Fundamentalist* is a literary response to the world about Muslims feeling 'Othering' and discrimination after 9/11, which is linked to the global level. Mohsin Hamid's novel is a diasporic language text, shortlisted for the Booker Prize within a year of its publication, has been translated into around twenty languages and turned into a movie. "both novel and the author could be said to be beneficiaries of the globalized book market…the text inscribes an unease about the status of writing as part of its broader recognition of a war on terror pursued by economic and ideological as well as political and military means" (Morey 213). Changez, the protagonist realizes the economic aspect of discrimination, noting "that finance was a primary means by which the American empire exercised its power" (*TRF* 156). A well-settled character breaks-up with his country of dreams because his foundation shakes after 9/11, and he faces social alienation. However, it is not just Changez who experiences

this ordeal. There are other marginalized characters from the novel going through psychological trauma. For example, Erica, his girlfriend, expresses her mental struggle, which symbolizes the nation's confused self-description.

Governments are trying to prevent people from entering the country by making strict rules, and in this context, Mohsin Hamid's *Exit West* is a novel relevantly presents the global refugee crisis. The story begins in an unnamed city where war outbreaks and the young couple Saeed and Nadia decide to flee. They get a chance to escape from the city through magical portals, which lead to new lands and new opportunities to shape their life. It becomes possible for migrants or refugees to move immediately from one place to another. Millions and billions of people undergo a considerable migration as the doors open and make a fast transition of people possible. "The doors, although they are not true to physics, I think they are emotionally true to our current technological reality" (Hamid, Interview). In the digital age, Hamid attempts to present an alternative option of migration employing a technology image of providing magical doors that allow everyone to bypass.

Therefore, he uses these portal images metaphorically to symbolize the technological speed gained in the world in the context of the internet and transportation that has made human transfer easier. Hamid recognizes the human nature of migration. So, despite the author's repeated recommendation on the migration as a permanent state of human beings, one can find that there is always a struggle between natives and newcomers. The novel begins by describing, "In a city swollen by refugees" (*EW* 1), which suggests a double bind image of "scared natives on the one hand and the other hand a burgeoning number of migrants" (Chamber 217). In *Exit West* also, the natives in London are doubtful about the arrival of a large number of refugees, and later, the novel informs about several actions taken by the city municipal corporation to prevent the outsiders' involvement in the locals.

Transnational Spaces: Two Faces/ a Twofold aspect

The journey of Saeed and Nadia describes a fear among the immigrants. Fear that might end the migrant ghettos by expelling them out: firstly, invasion of militants using the same doors that the refugees used and secondly, the rules and regulations supporting the nativists. The novel depicts how the idea of nativism frightens the refugees, the rise of nativism resulting refugee crisis in Britain. Hamid writes the script self-consciously. He declares himself a cosmopolitan writer, has dual citizenship, Pakistan, and Britain, and resides in London very often. This fact perhaps influences him to picture London as a city with two faces. *Exit West* illustrates many refugees arrive in London, and the city symbolically gets divided into refugees and the natives called Brits. Within the nativists' group, some people support the refugee removal agenda to reclaim Britain for Britain, whereas a few volunteers serve refugees by delivering them food and medicine. The protagonists, Saeed and Nadia, come to know that native fundamentalists have the support of the authorities, and it may hit refugees hard. It makes them think upon the issue of staying in or leaving that place. On account of such incidents, the concepts on elastic social and national borders are to be seen with a fresh look.

Despite the fact, the story inspires the world not to fear of migrants and be liberal to accept the unrestricted movement of people, and migrants receive negative response many times. The flow of migration is from low to high. That means all migration is oriented to the western countries. It takes place from developing to developed countries. The post-colonial countries try to implement western ideas and the model of progress to solve their fundamental problems, and it also influences the migration pattern—the majority of migrants from the global south move to the West. Consequently, the local population expresses disagreement with it. These are the emerging realities that reveal the troubles of transnational spaces. In the last two centuries crossing the borders has become a normalised act, and thousands of people

have moved away from their homelands. Still, more social and cultural integration is needed to develop a transnational social field.

According to Victor Roudometof, people from various ethnic groups create a larger transnational social field. It has become more comfortable with the help of technological access, but these are not always democratic spaces, shared equally. In some of the cases of mass migration like Rohingyas in India or Baluch people in Pakistan, these refugees or tribal did not share equal space and pushed to the margins. Refugees are not accepted or recognised. They are the part of an interest-based politics. If someone has an interest in refugees, he or she will accept them. My personal belief is that if refugees have a real danger in their home country, then they should be accommodated by the host nation. Nevertheless, sometimes they encroach the areas of the host country and practice illegal activities or try to harm the harmony of the existing society; such a refugee population should be curbed. Somewhere a line must be drawn based on rationality. No human can live together without borders. This might appear an odd statement amidst the discussions on free borders, yet, this is also a fact that everyone needs a safe space like their own home, and hence, the idea of a nation, national boundaries, and transnational extensions to the identity is very complicated.

Transnational spaces are formed not only physically but also metaphorically. People who have never stepped out of their specific national borders also contribute to the making of transnational spaces because they correspond to other cultures through media, tourists, immigrants, or commercial establishments in their area. For instance, the multinational outlets like McDonald's, Subway, and all the rest are hubs of transnational spaces. Conversely, these are urban locations.

Transnationalism and cosmopolitanism have a conflicting correlation. Czech writer Milan Kundera does not accept these terms as a universal situation. He finds that these terms

are applied regarding a select category of people; hence, these are class-oriented. As Milan Kundera recommends, “the labels of ‘transnational’ and ‘cosmopolitan’ are far from innocent descriptions of an actual situation” (Roudometof 114). Illegal migration is usually addressed as a refugee crisis, and that is a problematic point while explaining transnationalism. It is necessary to clarify whether the definition of transnationalism includes refugees or not? This one makes the idea of cosmopolitanism challenging to accept it as a workable picture for the post-colonial nations. Just because it has a limited edition, it applies to a few selected metropolitan spaces in developing countries. Therefore, the very idea itself seems imaginative.

It is not to be stated that a cosmopolitan attitude does not exist. There is an order in the world that keeps it functioning, but cosmopolitanism divides on the ground of reality and theory. According to Victor Roudometof, cosmopolitanism is both; the process and the outcome of globalization. When discussed in terms of transnationalism; the more open and involving aspect is ‘cosmopolitan,’ and the defensive to the ethnic interests is ‘local’ which is a clear divide. “the only way to accurately measure the success or failure of cosmopolitan values is to separate our moral advocacy of them from cosmopolitan and local attitudes as observable phenomena” (Roudometof 128). Similarly, return diaspora should also be questioned. Whether the migrants want to repatriate to the homelands, quitting the thriving host lands? Perhaps this answer would be no. Moreover, in this way, their ‘homing desire’ appears an easy-going expression to create a diasporic identity.

This act of crossing the border is moving from a vulnerable situation in the hope of a better place for them, but the receiving country has its parameters to restrict their entry and movement, and thus, these down-trodden people become no-where people at the borders. This politics of othering is called to the process of empowering the ‘self’ by marginalizing the ‘other.’ The indicated thought is the fact that people, mostly from lower strata, become

no-where people in the process of crossing borders. There is a political divide in between, and the novel indicates that. Hamid responds to this occurring tension over the issue of tolerance:

> we're not imagining a future, that we really want to live in. And because we are not able to articulate a future where most people can do well and find a way to be the way they want to be, we cannot articulate that. So, we look to go back to where we were. We cannot go back, but we want to. And that's one source of the anger (Hamid, Interview)

One needs to think upon the expression of 'open door.' As Brauer describes, to quote:

> An open door can be an open door; it means, an opportunity to start over for those who seek a better life. However, like with most other opportunities or doors, not all are always open to everyone. Many countries close their borders at least partially and to some groups of people. A closed border means that the opportunity to start over and try one's luck in that country remain inaccessible (Brauer 300)

Migrants and their rights are widely overlooked. In many nation-states, voting right is usually restricted to citizens only. In countries like Canada, immigrants cannot vote even if they are permanent residents. They are not allowed due to national security reasons. Ruma Mandal writes in a review on the potential powers of refugees for UNHCR, the UN Refugee Agency, that "the vast majority of states do not give aliens, including refugees, the right to vote. Enfranchisement is still considered to be a privilege of citizenship, reflecting the allegiance between an individual and his/her state of nationality" (Mandal 17).

Hamid depicts in his novel, an ongoing struggle of migrants against British authorities which finally persuaded them to think about migrants' rehabilitation. "in the formerly

protected green belt around London a ring of new cities was being built, cities that would be able to accommodate more people again than London itself" (*EW* 167). This adjustment is made to resettle the migrant population to the outskirts of London if they help the government effectively. "in exchange for their labour in clearing terrain and building infrastructure and assembling dwellings from prefabricated blocks, migrants were promised forty square meters of land and a connection to all the utilities of modernity" (*EW* 167-8). This gesture reveals a mutual dependence of both the communities and "… for most people in Britain at least; existence went on intolerable safety" (*EW* 168).

It may give an impression of a 'place of coexistence,' or a shared space appears favourable to migrants, but in reality, it was a part of segregation polity. "The migrants have driven away from the centre of London which thus is retained by the powerful and rich elite on; they are concentrated in one place so that mixing with the previous population is largely prevented" (Brauer 310). It is like creating a wall between the two, "no natives lived in dormitories, for obvious reasons" (*EW* 176). Migrants stand outside the political community of host countries. It might be due to this reason that Saeed and Nadia decide to move on from London. This displacement is a result of their disappointment with the system. Their final place of habitation San Francisco is also similar to their outskirts of a colony in London. Here they attempt to reshape the system and begin an electoral system not to dissent the surviving one but to fabricate a new set-up which is more adaptive to the need of the newly formed community. The idea behind this, "…for unlike those other entities for which some humans were not human enough to exercise suffrage, this new assembly would speak from the will of all the people, and in the face of that will, it was hoped, greater justice might be less easily denied" (*EW* 219).

This one could also be an attempt to produce a more justified administration *Exit West* ends in hope for a possible discussion on transforming the world. The author indeed inclines

to the right of migrants; he favours to revise the socio-political structure in order to benefit the excluded population of migrants. Through this narrative, he tries to kindle a discussion on it. Being a representative of the new diaspora, Hamid makes the world realize that "the real issue of migration is the gulf between the haves and have-nots. Hamid emphasizes that a lack of material goods and basic amenities is a lot of global outsiders. This contrasts with the affluence of natives' in the West" (Chamber 217).

Kunzru and Hamid both present migration of their central characters from India and Pakistan to the West. They have different backgrounds but share a common experience of becoming immigrants and facing discrimination, and their lives are shaped unusually after the 9/11 tragedy. The talented Indian computer programmer who was cheated at his work and the Princeton university-educated elite Pakistani returning home as a result of the terrorist attack on the US; sail on the same boat feeling like outcasts. Thus, throwing light on such consequences, the South Asian novels come after the 9/11, participate in the activity of re-creating the world through a transnational perspective. While thinking about the troubles of peaceful coexistence, especially when it comes to withdrawing the gap between the rich and the elite, this is to be noticed that why this situation has occurred majorly in the present time? Going through the history of diaspora, one can observe that there has been a significant shift in the demands and requirements of the diasporic generations. It is understood from an earlier discussion that the old phase of the diaspora can be marked with the first-generation immigrants who craved the real 'home,' 'roots,' and 'return.' However, all the second-generation diasporic writers engage the term new diaspora and confess their multi-territorial status in the world. However, there another perspective added to this fact that the host countries were the foundation grounds for the first generation who migrated and desired to settle there, and in the process, they survived among all odds because there might be a sense of obligation in them. For them, 'migration led diaspora' was an experience of suffering and

loss; irretrievable memories childhood in the homeland and with those sentiments, they surrendered their loyalties to the host land, but the second generation of migrants is much aware of their rights, and they demand for that. They have their ambitions and dreams attached to the diaspora, and they need a space of their own in an alien land. They have become much conscious about their position as a post-colonial subject, of which they claim entirely to be considered and attended by the West.

However, are they awake about their post-colonial sensibility? Are they not depending on the West to be defined and accepted as a post-colonial matter? If not so, then why does the majority of the population, mainly middle-class or upper-middle-class of the third world, sees the future of their children in the West? Why can't we give up our craving for the Western world?

The truth is that the global south, with a history of colonial rule, has not succeeded in decolonizing their mind. This post-colonial mindset, too, deserves a serious criticism along with the Western nations' imposition of new colonization in the wake of globalization. The multinational corporate sector is flourishing, but where from the workforce comes? Why, after many decades of getting independence from the British Raj, the global south could not develop its infrastructure, which could employ one and all? Despite abundant resources and human resources, the global south strategically remained failed to empower its economy, which compelled its citizens to migrate to the former colonizing powers. This is a serious issue, and many critics have expressed their views regarding decolonization of the mind as the way forward. *Decolonizing the Mind* (1986) is a torchbearer book by the African writer Ngugi Wa Thiong'O, which suggests not to write in the colonial language to dispose of colonized mentality. Andrew Smith and Elleke Boehmer also critically remark that "the focus on migrant writers by post-colonial criticism will universalize the perspectives and values of a cosmopolitan elite" (qtd in Thomsen 63). There is a risk in analyzing these

authors who move from their home base sometimes under political, social, or economic conditions and sometimes simply escape. However, in both situations, they are internationally identified because of their interaction with different cultures and issues across the borders. Meanwhile, in the process of crossing the boundaries and writing from a place between the cultures, third-world writers are benefited from the book market, mostly from the Western countries against which they have been taking a condemnatory stand.

Elleke Boehmer, in her book *Colonialism and Postcolonialism* (1996), marks the migrant writers for "subjective preference and a political agenda for literary history" (Thomsen 86). She presents three arguments to substantiate her critique: first, cosmopolitan writers attempt to match the corresponding western world's standards in writing instead of being loyal to their origin; second, cosmopolitan theory liberates writers from his/her roots which separates them from the political engagement; and third, migrant writings are inclined towards the way of thinking that is more pleasing to western academics and readers. It is necessary to be continuously open to understanding and negotiating before choosing sides or reaching to a conclusion.

In Pursuit of a Fine Balance

In short, as we enter in the textual world of diaspora, post-colonial diasporic writers are seen to have the benefit of their position in the globalized literary market and also found frequently gaining attention by commenting through their literary work upon the power-possessed economic strategy of the globalized capitalist world. *The Reluctant Fundamentalist* attacks on the capitalist practice of nations which made the protagonist class conscious, it "conceptualizes the necessary break from the world capitalist system and the refusal to submit to the imperative of globalization" (qtd in Morey 224); *Transmission* strikes at the corporate culture of multinational companies which is capitalism infused. *The Impressionist* criticizes the elitist parameter of judging the identity of people. This

interrogative diaspora novel is an example of bildungsroman, where the protagonist lives many identities in one life yet does not gain authority to reveal his true self. Perhaps, he being a colonial subject has to wait for the 'elite' of then-recent time, that is the British citizens to approve it; being a colonial subject, he is failed to interpret his actual identity. No doubt, these writers use their reputation as a diasporic author with a post-colonial outlook, which helps them to be aware of their reception. In a post-colonial globalization operative world, a writer from the global south focuses on the economic unfairness of the capitalist world while at the same time "participating in its process and benefits as a cosmopolitan writer. This is a blind from which novel and author cannot escape" (Morey 227).

However, to accept it as a phenomenon, one can witness the two-fold perspective of migrant writers in portraying the diasporic consciousness balancing upon the embracing and dubious nature of the world. The final chapter is going to wrap up the entire discussion with necessary remarks on them.

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Chapter 5

Conclusion- Relocating the 'New' in the Present Diaspora

The desire to migrate is almost a human condition now, which is very difficult to avoid. Some people relocate because of economic reasons; others do it because of political, social, or even individual reasons. The swift changes in the way we travel and communicate with other countries and communities, as well as the shrinking of the globe, have made the discourse of diaspora studies more relevant than ever. Therefore, the discourse on diaspora will always be sought after. A significant shift in imagining diaspora has been noticed in its acceptance of migration as a permanent state of the human being. In Kamali's words, "We live with diaspora as an experience and a historical legacy, in the contemporary period" (170) and James Procter observes that, "diaspora can appear both as naming a geographical phenomenon, the traversal of physical terrain by an individual or group as well as a theoretical concept; a way of thinking or representing this world" (Procter 151). Therefore, diaspora is relational to space, a space that could be a land or a virtual or digital space that forces us to recollect, remember and restore identity, subjectivity, and belongingness. Globalization has increased the rate of immigration, and in this context, the term diaspora itself becomes challenging to be defined in one frame. However, there is an immense need to understand the nature of diaspora in the present scenario, demarcating it with previous tendencies. In other words, given to the recent developments in capitalist-driven-socio-economic conditions around us, we must rethink and rehash the notion of migration, transnationalism, and the diaspora. Today, migrants and their accommodation are an engaging debate for almost the whole world. Where nations have to maintain their image as open to others, at the same time, they have also drawn restrictions on hospitality. Hence, I have tried to explore the contentious concept of the New Diaspora by investing it in the double bind of theoretical notion: diaspora and transnationalism. "Emerging globalized

formation of diaspora has its roots in both ancient and modern histories of displacement" (Giri 232). Therefore, it is understood and acknowledged in both the contexts, which makes its array wide enough.

Glancing through the background of South Asian diaspora, the early phase denotes the colonial times forced migration of the South Asian indentured labours to plantation colonies, and the post-1960s period signifies a departure of skilled workers to the West on high paid jobs. That was the first generation. However, in the later phase, new patterns of migration can be perceived. Today, the new diaspora phase is counted from the 1990s and continues to flourish in the twenty-first century. The new phase discussions on diaspora have shifted from the old themes of dislocation, nostalgia, loss, and roots to a discussion on acquiring identity in the context of hybridity and multiplicity. However, this renewed use of the term diaspora is sometimes just a matter of words because the essence of all the discussion is 'search for identity.' Every human being is continuously engaged in defining a personal role in society, as this is a never-ending process.

Exploring the New Diaspora

The idea of the new diaspora is affiliated with transnationalism concerning its time frame. Transnationalism, as a term, gets into fashion because of the following observations: increased frequency and mobility of migration, social space formation, and increased diaspora engagement. Nevertheless, a literary response to this phase featuring the new diaspora prominently involves the post 9/11 diaspora writings. The 9/11 event is etched on the memory of time because it divided the world into two sides; pro-terrorist and anti-terrorist. It also drew a significant line between the mighty West and the developing world. Especially post 9/11, the diaspora has brought a dynamic shift in the broad world perception of the diaspora community. The new diaspora is perceiving the post 9/11 diasporic fiction.

Novels, designating new diaspora talk about politics of representation and negotiation, and this new diaspora is always under construction. One of the most important questions before the nations today is who is worthy enough to open the doors? This very uncertainty of opinion is uncovering cosmopolitan theory. There are questions raised against the true and false nature of cosmopolitanism, which promises assimilation of outsiders into the vast community on the theoretical ground but also discriminates among them in practice. Recently the US President Donald Trump has released orders to curb immigration, and his stand is clear that Americans deserve the first right to get employed in their country. He has announced his priority to Americans and the existing immigrants and orders to cease borders. His policies have gradually tried to limit both legal and illegal migration to the US. It is known that the US has already built 170 miles of the border wall at her Southern border to block Mexican migrants. The plan is evident in suspending immigration to protect Americans. "As borders become rigid, what is the future of such migration?" (Bhaduri 5). For instance, the South Asia-Gulf migratory corridor has been proved highly beneficial for the migrants and the states as well. The economy of some of the states depends on migrants in terms of remittance flow, developmental initiatives, trade, and international relations. That way, in the present context, it becomes more relevant to discuss issues related to migrants and their responses.

This reading of diaspora as 'new' explores disputable legacies of colonialism and the impact of today's globalized world on the migration of people and their identity formation and representation. Today's literature talks about multiple identities. In the book *Rerouting the Postcolonial: New Directions for the New Millenium,* Janet Wilson discusses the future of post-colonial discourse. He gives a modern viewpoint relentlessly and speaks of the present time. New writers are borrowing the framework of their writing from transnational sensitivity but not phenomenal transnationals. These new-age creative writers have been exposed to the

marketization of their works, mostly fiction. “New” is used as an adjective of the new diaspora with a newness that has been passed from second to the third generation. This unique feature is distinguished from the whole history of diasporic authors as they are more informed about the history of diasporic authors, and at the level of English speaking, they are very confident, therefore not an object of sarcasm. They have active participation and roles to play in their native lands. They handle personal website pages and social media to stay connected with their followers and within the diasporic community, often helping minor writers. Newness in themes is also present. A change of thought is taking place in contemporary diaspora fiction. With dreams to come back, the new generation is comfortably settled in foreign nations. India is one of the homes but not the only home.

The new diaspora is displaying layers of diaspora. There is a historical twist when one differentiates with old and new. A literary review on the diaspora has brought a picture of advanced themes with the celebration of hybridity. A new age of diasporic writers is the writers in exile but enjoying that existence. Their prose style has new diasporic English. Writers like Amitav Ghosh, Khaled Hosseini, and all the rest frequently use vernacular words to reframe the structure of the English language. In fact, with this trend in the diaspora, we are at a historical juncture, turning point, historical shift, or say, rupture. The new diaspora is not limited to migration alone. These writers face postmodern questions, and therefore they include not only diasporic themes but social, contemporary themes as well. They put recent and timely issues and movements in a symbolic way. This is an introduction and catching a sense of new diasporic consciousness.

Diaspora has been counted as a part of post-colonial studies, but it is now liberated, holds a separate entity, and no longer in tune with the empire writes back. Diaspora studies are accommodating the new themes and new social discourse that deals with the national economy, security, and democratic front. The new diaspora has a feature of newness that

makes post-colonial literature exotic. Fiction is being written for the Booker Prize. Indian government organizes Non-Resident Indian Day called 'Pravasi Bhartiya Divas' on January 9 every year. They receive media visibility through such events. In an exotic city venue, diasporic identities are recalled by making them homestay to involve in the local community and evolve their consciousness in the past. These are some contemporary affairs. I have not discussed them in detail in the context of the select texts, but they have a role in the understanding of post-colonial and diaspora today and can be used as reference points.

Aspects and Prospects of the New Diaspora

Contradictions, doubts, uncertainties, and queries are part of literature, and one should stick to thematical commonality, motives, characters, or authorial commonality. Postmodernity celebrates this rich diversity and encourages us to be aware of the opposite of each element as well. The first chapter featured the new diasporic phase based on the differences and commonalities underlined while explaining the diaspora as an origin of the ideas of homeland and identity quest after migration and transnationalism. They are a new face of diaspora shortly after the rapid globalized growth of the world. Discussions on diaspora and transnationalism as a new diaspora on various grounds through multiple dimensions have drawn a few observations. My understanding is that while discussing transnationalism in the present context does not mean the diaspora phase is over. It gives such an impression when we discuss it historically, dividing it based on phases/ periods. These two are phenomena of migration, and different people carry different lives denoting either diaspora or transnationalism or any other pattern. Transnationalism is not de-territorialized because it does not deny the notion of territory. When we live in a place, we belong to that. So, being transnational is belonging to multiple sites or opinions and, therefore, multi-territorialized.

While discussing South Asian diaspora, it should not overlook the Indian influence because culturally, South-Asia owes majorly to Indian tradition and myth. Down to the centuries, it was one continent, and now only politically divided; cultural and geographical pieces of evidence prove it to be a part of India. Therefore, discussing Indian diaspora in the context of South Asian writers is relevant. People of Indian descent preserve some major ethnocultural characteristics of India as long as possible. There is an Indian diaspora of around 25 million across the world. The first phase began in the early nineteenth-century and continued until the end of the British Raj. Today a large number of people are moving away from the native land for professional or educational reasons. Kunzru's novel represents the ordeal.

The most significant doubt lies in the duel picture of transnational ideology, which, on the one hand, prevents diaspora as an essential process of development. It claims that diaspora has brought economic expansion in home and host countries, but as we flip on the other side of the coin, we see the tension and shrinking space for the migrant foreigner as another in the host countries. A general observation is that the world is growing with intolerance. No doubt, technology has been proved constant support in erasing the geographical and communicative distance, but the opinions are growing with differences worldwide. Although cosmopolitanism and other relative terms are like a therapeutic remedy to the migrant population, they do not give a holistic solution to their 'othering' issue. Immigrants form a fourth world within the geographically defined boundaries of a nation because they are not equally recognized. As a researcher and a conscious citizen, one hopes an environment for the sustainability of all the variance. The early discussions on diaspora were deeply based on the conceptual framework of a homeland, but now, "rather than relying on notions of fixed connections to places, identities, and cultures, and we now see diasporas

as continuities that are constantly negotiated and constituted" (Faist, 9). Politics of negotiation with identities and representation this is the theme for post 9/11diasporic fiction.

A simple analogy between the sub-atomic element 'electron' and a transnational migrant lucidly explains their situation. As electrons that keep revolving in their shell or orbit are free to move or jump to another shell, all they require is striking force or energy, and they can rapidly change their location. So, in this globalized world, a lot of energy (powers that attract people like money, technology, and all that) is being produced, and that is how migrants do not mind relocating themselves frequently. There are new boundaries as they make themselves released from limitations, but it does not serve in resolving the problem of social distrust and disapproval. The present era has witnessed certain instances and political orders which open a new discussion on migrants and their status.

Diaspora: Coexistence and Precarity

The first diaspora episode in world history is counted Since 6th BC, Jews exodus after the fall of Jerusalem and Jews deportation into slavery. During the early twentieth century, Nazis portrayed a negative image of Jewish Migrants, calling them rootless cosmopolitans and terrorists. Even today, the status of migrants is understood substandard. Earlier discussions on diaspora were centred upon home and homeland, but new diasporas explore the reasons for migrations and consequences, challenging the power stru cture of knowledge. It has moved to a particular position, from assimilation to equal acceptance. New diaspora literature is about ethnic purity to ethnic plurality. Literary negotiations of colonization and decolonization. A politics of negotiation and representation; negotiation with identity and image of lives that shape diaspora. There were two significant happenings at the beginning of the twenty-first century: a boom in the IT sector and the 9/11 incident. Therefore, the new

diaspora is the post 9/11 diaspora and a response to it. Because it is a human condition, the diaspora shall always be a sought-after discourse.

A Testimonial for the Authors

Another question here is on what basis Hari Kunzru and Mohsin Hamid are considered as diasporic authors? My response to this would be relating to their status as migrants and contribution to the world of fiction in terms of participating in a discourse of the identity problem of refugees and migrants in the present context. Their works are primarily written after the 9/11 tragedy, and thus, they could observe the stress in the relationship between the third world immigrants and the Western hosts. They are diasporic because they rethink on the centerline of diaspora generated matters and have been outspoken on global migration. Mohsin Hamid spends time in London, New York, Lahore, Italy, and Greece, which exemplifies that there is an identity going beyond nations hence called transnationals. Both belong to the third world nations, specifically South Asia, and that very position propels them towards the discourse of diaspora and marginals. When they address migration, they are counted as writers coming from a marginal location, talking about people who are deprived of the power to sustain in the Western countries in the diaspora. They have been there in the West like an activist, and it is found in their non-fictional works. This is a unique feature that these writers have become activists and simultaneously active in writing. Now, these writers have joined in hand with other writers, for example, American and British, as well as with some minor transnationals and represent a gliding change in the outlook of the diaspora. Within the diasporic community, they are also helping the other minor diasporas to raise their voice. In the South Asian context, the Indian diaspora is economically sound, whereas Afghan, Pakistan, Philippines diasporic communities are at a lesser position. Newness in the themes if we talk about, there has been a significant shift in the two versions. Whereas the first wave of diaspora writers was only struggling to settle in the host country and always had

a dream to come back to their home countries. In the present picture of diaspora, these writers have comfortably settled in abroad, settled into the states of foreign nationality, and have their citizenship, the money and status as well as the power coming from language, ascending demographic number.

Hari Kunzru did not migrate from India. He, too, like Naipaul, dissociate his identity with India, but he has his ancestral roots in India to which he can neither deny nor ignore to reciprocate. Therefore, that connection/relation to the land of origin and return the favour as bringing it into his writings makes his position clear as a voice of Indian diaspora. However, this act of inclusion or exclusion of an author in the diaspora community is measured as a politics of selection, but, unfortunately, this is the fact. For example, Rudyard Kipling was born in India, substantially wrote about India, but he has never been considered as a member of the Indian diaspora. While settlers did not feel diaspora in the colonized lands, the immigrants from the formerly colonized world settled in the western lands, search for roots. One can put it in this way that people do not become diaspora; they are made diaspora. This, too, opens a new vista of ruminations over this topic. However, the thesis initiates a fruitful discussion on cosmopolitan by analyzing Hari Kunzru's novels. Cosmopolitanism is about accepting, tolerating, and including a person or a group of people as a citizen of the world, and thus it broadly forms a uniformed community, but with this theory, terms and conditions are also applied. As a novelist, he attempts to make his characters experience global identity, to help them in identity formation at multiple levels. However, he does mention the grey areas of the concept that, too, assists a reader's perspective on current diaspora conditions.

Diaspora is seen in terms of economic realities in social studies. Therefore, they count diasporas benefits, but looking at the other side is equally important, which intensifies the underneath stress between host and guest communities. The argument is that the picture of transnational migration or new diaspora, as projected by social and literary theories, is only

one side of a coin because they associated prosperity and diaspora. Still, migrants do seek justice and equality, and this is the outcry of diaspora communities.

A Quick Scan to Kunzru and Hamid's Works

The novelist captures anxiety between the global and the local that affects lives in diaspora, and this is the new thrust area of studying diaspora. The people in the diaspora seek a space for themselves in the world that appears integrated. There is a widespread immense impurity in the global system. As the novel closes, Arjun crosses the border of Mexico as if the border diffuses into the wires, and Guy Swift's personality also transforms after his encounter with border police in South Africa. The act of crossing the border represents not only a physical but also personal change.

Thus, it is visible that in both of his novels, the treatment of an individual's identity is different yet denies the old idea of substantial identical belongings and characters either achieve or are in a process to accomplish a non-influential state of marking their identity. Diaspora, in transformation, challenges not only the old notions attached to this theory but also scrutinizes contemporary beliefs. Kunzru agrees in one of his interviews that the entire perception of home, homelessness, intense emotions attached with the land, and identity is a remarkable concern in his book *The Impressionist*. The novel does not show its protagonist a pathetic homeless boy; instead, it is a human condition. The idea of home and identity give an insight into its constructiveness. It is built not with bricks but with relationships with people and places. In *Transmission,* Arjun struggles to craft self-recognition and puts effort into sustaining on the foreign land despite the hostility of corporate attitude.

Indian *migrant* workers bear a consequential coldness after the 9/11 incident, and Kunzru's *Transmission* depicted it. Descriptions in *Transmission* focus on Kunzru's symbolic use of the virus and the global threat spread expecting the dissemination of the computer

virus, but the thesis also examines the ways that Kunzru untangles the entwined relationship between terrorism and immigration. The novel criticizes the US post 9/11 global perspective designating immigrants as untrustworthy in the name of domestic security. Immigrants who do not qualify for their trust are supposed to be expelled.

Mohsin Hamid's novel is a well-knitted fiction to depict a Pakistani Muslim's immigrant experiences in America after 9/11 and has a consequential return to the homeland. He derives meanings and implications from designating his place among Americans after the incident and finds it a failure to secure the immanent trust. Gradually he realizes that he does not belong to the land and the people as they look at him as a suspect. He avoids being tagged as a stranger and decides to return to preserve his self-respect. The novel indeed critically obscures the US on several vantage points but cannot be labelled as an anti-American fiction because the protagonist nowhere reflects that he has been exploited or mentions any atrocity done to him. It is only 'their attitude' and sudden change in the behaviour that disrupts the harmony between him and Americans. However, he points out the trauma of being an 'other,' especially in a country that bestows him with some identity. Changez's internal strife is shown here and rethinking on the connection between self and the other. Hamid uses Changez to measure every layer of an immigrant mind and tries to seek a possibility to reconnect the two worlds. His 'Other' attempts to negotiate instead of renunciation or giving up hope.

While reading and rereading Hamid's *Exit West*, one feels to have developed an in-depth understanding of the message Hamid sends through this text. He is trying to convey the idea of coexistence. Hamid is trying to tell above all that the nativist approach is harmful to social solidarity and prevents humanity from seeking a possible future. He expresses his idea through inventing doors open for migrants taking them to new places, people, which is the desired picture. Hamid reflects over government and mass media's intervention to promote

nativism among the public by the degradation of immigrants. Almost in every chapter, there are instances where government authorities try to prevent immigrants and use methods to dehumanize them. The novel shows the use of mass media as a tool to spread nativism by brainwashing native people against immigrants and not allowing interaction on a personal level—that way, intense nativism flourishes, which are harmful by all means.

Hamid agrees that nationalist sentiment is not unusual. It is instead natural to exist at a secondary level because the presence of immigrants no doubt puts stress on the political, economic, and social structure of the host country. Thus, it is not easy to subdue this feeling as it develops without external influence. However, if the two communities are allowed to correspond with each other, the gaps can be prevented. For example, Saeed's interaction with his foreman leaves a good impression on him. He observes that:

> contact with the foreman was the closest and most extended of their contacts with any native, and so they looked at him as though he was the key to understanding their new home, its people and manners and ways and habits, which in a sense he was, though of course, their very presence here meant that its people and manners and ways and habits were undergoing considerable change (*EW* 178).

Saeed admires the supervisor who was a native even so "unlike many of the natives ate his lunch among the migrants who laboured under him, and he seemed to like Saeed, or if like was too strong a word, he seemed at least to value Saeed's dedication, and often he sat next to Saeed as he ate" (*EW* 177) The doors. At the same time, it has already been mentioned, suggests the technology that would improve in the future and make things faster like transport and communication. Though technology is not accessible to everyone equally, yet, this is the future. Hamid's message, in short, is to consider immigrants as fellow humans.

Hamid and Kunzru: a Brief Comparison

Arjun and Changez's illusion about the American dream shatters, and they are gripped with an overpowering fear of being discarded. This uncertainty gives a start to Arjun's mischievous plan to generate and release a computer virus. This unfortunate development persuades Changez to return to Pakistan. One can still notice the growing fear of 'other' in the West, especially in the context of America's sealing off the border. As nationalist ideology is dominating the world, and America is in a leading role, immigrants are supposed to face radical response. Diaspora is an economic reality now. Migrants seek justice and equality, especially for those who are refugees and disempowered. However, nations are concerned about the limited economic and social resources, and the natives become a priority. For them, immigrants are a financial challenge.

Summing Up: A Hail to Embrace Diversity

All of us have a home; safe, comfortable, prosperous, and complete. We grow up, home becomes small and is eventually left behind. We keep searching that home lifelong, sometimes in dreams, in thoughts, in creative endeavours, in worldly achievements, in rebels and surrenders to life, and sometimes in our indefinite efforts. However, the home, which holds our faith, values, belongings, and emotions, is never retrieved; even if we return to the places and people, we find it changed in all respects, and whatever we receive does not match with our dreams and desires of home. We are afraid of facing the truth that is there a real home that exists? Are we living in an illusion? Should we search for a home in the future or past? Is this idea of home, made of places or characters in our life that we meet and experience? Another approach is perhaps all the civilizations and cultures are created by migrants who left their homes behind and continuously remain engaged in the making of their present and future. This journey of building a home or an aspiration to hold the lost home by

building a new one that resembles the previous is exhausting. The journey is endless, and we become eternal travellers in the quest for a permanent home.

The twenty-first-century diaspora fiction is capturing the above condition and revealing the nature of diaspora fiction, which helps to sketch the relevance of diaspora, " not only because it communicates experiences but because it is equipped with the capacity to encompass qualities of doubt and uncertainty…and to reflect upon historical experiences of discontinuity and irresolution in ways which… social sciences approaches would find more difficult" (Kamali 178). This is the significance of studying the diaspora. Moreover, because there are multiple migrant groups, all of them cannot be accommodated under one term. Hence, the new diaspora has a plurality like new literature. Critics like Kathrin Kissau and Uwe Hunger have already raised an alarm by saying that putting all migrant groups under one term is meaningless (Kissau and Hunger 245: Kamali 172), and they sense a danger of loss of diversity; the danger of painting different categories with the same paint; the danger unnerves the whole world about homogenizing. The twenty-first-century new diaspora is recasting the diaspora space beyond the conventional interpretation of it. The new diaspora embraces many aspects of human migration and alarms against the missing links of the treatment of the theory.

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